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GRECIAN SPLENDOR: THE CITY MANSION OF JOHN HARE POWEL

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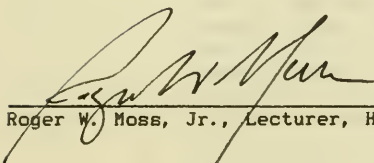
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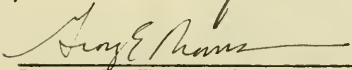
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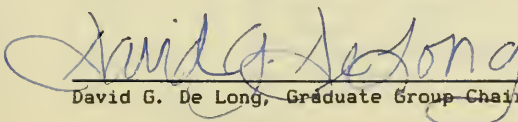
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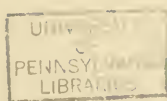
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1988

  
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How exquisite life had once been! How gorgeous in its pomp and decoration! Even to read of the luxury of the dead was wonderful.

Oscar Wilde

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## INTRODUCTION

On the southwest corner of Locust and Thirteenth Streets, the present site of the Historical Society of Pennsylvania, once stood the mansion of Colonel John Hare Powel. Colonel Powel, the nephew of Mayor Samuel Powel's wife, Elizabeth Willing Powel, erected his mansion during the years 1832 to 1835. He decorated his mansion in the highest fashion of the day, but as his archive - held at the Historical Society of Pennsylvania - indicates the Powels never actually occupied the house. In 1836 the mansion was sold.

In 1836, prior to the sale of the mansion, the contents of each room was recorded in an auction catalog. On 20 April 1836 an auction was held at the mansion to sell the contents. The auction took a week to complete and the contents of the house, less the items which were not sold, brought \$9529.35.

The mansion was purchased by General Robert Patterson in 1836. His occupancy of the mansion over several years is well documented in a series of photographs, also at the Historical Society. The next significant owner of the mansion was the Historical Society of Pennsylvania. The Society used the mansion from 1883 to 1905 but after several alterations, the need arose for a larger and more "fireproof" building. It was decided to demolish the mansion and erect the building which stands on that site today. Demolition of the house took place in 1905.

It was discovered in the course of this research that the architect who designed the mansion was William Strickland (1787-1854). Strickland was previously linked to John Hare Powel by Charles B. Wood in his 1957 article, "Powelton: An Unrecorded Building by William Strickland" that



appeared in Pennsylvania Magazine of History and Biography. Wood discusses Strickland as the architect responsible for renovations and the addition of a Greek portico to John Hare Powel's country seat, Powelton, on the west bank of the Schuylkill. He cited letters and documents discussing a house that was being constructed during the years 1825 to 1832. He did not, however, make reference to the construction of the Locust Street mansion. Wood associated the letters only with Powelton. Upon examination of these letters, dating from 1825 to 1832, it is apparent that Strickland was indeed associated with the construction of a portico at Powelton in 1825; however, the letters from 1832 clearly show that the construction that Wood assumed was underway at Powelton was actually taking place at Powel's Locust Street mansion.

In addition to this mansion being a previously unknown Strickland house, it was one of the finest examples of a Greek Revival city mansion, comparable to the Dundas-Lippincott mansion which stood on the corner of Broad and Walnut Streets. This, together with the unique example of a well documented interior, makes this mansion an unusual example of a house that was erected, furnished, documented and sold, along with its furnishings, within a period of four years. The remarkable character of this inventory lies in the fact that the Powels never occupied the house, as many of the furnishings were listed as "never used" or "new." For example, some of the carpets were never rolled onto the floor. This documentation gives a precise account of a particular moment in the history of the house, whereas the traditional estate inventories document an extended period of time and are less clear for dating and placing objects.



We often think of the 1830s as "simple and unsophisticated," and not unlike the interiors associated with the eighteenth century. But as the inventory of Powel's mansion shows, this is not a true picture, at least not for prominent and wealthy Philadelphians like John Hare Powel. If there was ever a curriculum for the "education of an aesthete," John Hare Powel followed the course. He was among the most wealthy and cultured people in America. His formative years were spent in close contact with Samuel and Elizabeth Powel, William and Ann Bingham, and the Baring family, one of the most prominent English banking families of the nineteenth century.

By 1800 Washington, D.C., was the new capital of the United States. Though Philadelphia was no longer the governmental center, it remained a center of art and culture in America. Several books and studies have been written concerning the cultural and artistic society in Philadelphia based on interpretation of houses, inventories, and collections of the late eighteenth century and the later decades of the nineteenth century. But little published research has been devoted to the early decades of the nineteenth century, particularly those years following the War of 1812. For example, George Tatum's Philadelphia Georgian: The City House of Samuel Powel (1976) focuses on the late eighteenth century. Samuel Powel died in 1793 and his widow, Elizabeth Powel, sold the house in 1798. Likewise, Nicholas B. Wainwright's Colonial Grandeur in Philadelphia: The House of General John Cadwalader (1964) is devoted to the eighteenth century. Victorian Interior Decoration: American Interiors 1830-1900, by Gail Winkler and Roger Moss, on the other hand, covers the 1830's but devotes a significant



portion of the book to the later decades of the nineteenth century and the influences of later critics such as Downing.

This thesis will document an example of a major 1830s Philadelphia mansion and its interiors as an example of the most sophisticated American taste of that period. The documentation of the house will add to the understanding of other early nineteenth century mansions that have all but vanished from the Philadelphia cityscape. The documentation of the interiors will provide an example and a bench mark for the interpretation of the interiors of wealthy Americans during the 1830s.



## CHAPTER I

John Hare Powel Aesthete

The Powel family became one of particular prominence in Philadelphia during the eighteenth and nineteenth centuries. Samuel Powell (1637-1765)<sup>1</sup>, the first of the Powell family in Pennsylvania, is thought to have emigrated to Philadelphia in 1685 as an orphan with his aunt and uncle Ann Powell and John Parsons who were English Quakers.<sup>2</sup> In Philadelphia the young Powell is thought to have been apprenticed to his uncle John Parsons who was a house carpenter.<sup>3</sup> He probably served the usual seven year apprenticeship and must have learned his trade well; he was responsible for the construction of the Dock Street Bridge of 1718, a bridge over Cobb's Creek (c.1732), and another bridge over Dock Street in 1735-37. The only building that is firmly attributed to Powell is the Philadelphia Court House built in 1710.<sup>4</sup>

Powell married Abigail Wilcox (1679-1713), the daughter of Barnabas Wilcox of Bedminster, England, in 1700. The Wilcox family was already prominent in Philadelphia during the first decade of the eighteenth century; in 1705 Joseph Wilcox, Abigail's brother, became the Mayor of Philadelphia. Powell soon became one of Philadelphia's merchant elite

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<sup>1</sup>Note spelling of Powell. It was not until Mayor Samuel Powel, two generations later, that the spelling was changed to Powel.

<sup>2</sup>George Tatum, Philadelphia Georgian, (Middletown, Conn.: Wesleyan University Press, 1976), 20.

<sup>3</sup>Sandra Tatman and Roger W. Moss, Biographical Dictionary of Philadelphia Architects, (Boston: G. K. Hall and Company, 1985), 626.

<sup>4</sup>Tatman and Moss, 626.



and according to one account, "was the owner of ninety houses."<sup>5</sup> Powel's rise from social obscurity to prominence seems remarkable today; however, it should not be "supposed that all of Powel's wealth came from his own labors."<sup>6</sup> His uncle died in 1705, leaving him the majority of his estate, his aunt died in 1712, also naming him as the principle beneficiary. His wife inherited a substantial amount of property before their marriage. Samuel and Abagsil Powell had five children: Ann, Samuel, Deborah, Sarah and a second Ann. Samuel Powell (1704-1747), the only son of the first Powell in Pennsylvania, was born on 26 February 1704.<sup>7</sup> As an adult he entered into mercantile pursuits and became one of the leading merchants in Philadelphia. He married Mary Morris (1713-1759), the daughter of Anthony and Phoebe (Guest) Morris, in 1732. Together they were the parents of three children: Abigail, Samuel and Sarah. Samuel Powel, III,<sup>8</sup> the most famous Powel later Mayor of Philadelphia was born 28 October 1738. He entered the College of Philadelphia in 1759. One year following completion of college Samuel Powel embarked for the Grand Tour. He was accompanied on his journey by Benjamin West who was on his way to Rome to study art but his traveling

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<sup>5</sup> Tatum, Philadelphia Georgian, 8.

<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

<sup>8</sup> Samuel Powel, III, changed the spelling of the family name by dropping one "l," either for distinction from other Powells or as a reversion to the spelling of former generations.



companion was John Morgan (1735-1789) who was in England studying medicine.<sup>9</sup>

Already he was one of the wealthiest young men of his time, for he had inherited the fortunes of his father (died 1747) and grandfather. Powel spent six years (1759-1766) in Europe on the Grand Tour, both on the continent and in England. He traveled and had experiences that few (if any) Americans ever did. He was in London for the coronation of George III, and later traveled to Lyon, Avignon, Nimes and Montpellier where he and Morgan were presented to the Duke of York who invited them to join his party, then en route to Lucca and Florence. He was in Rome on Easter 1764 where he was "received with 'great courteousness and affability' by Pope Clement, who was reported to have asked many questions concerning America."<sup>10</sup> While in Rome he studied the ancients, and commissioned a portrait by Angelica Kauffmann. He later traveled to Switzerland to meet Voltaire.

On August 7, 1769, Samuel Powel married Elizabeth Willing, the daughter of Mayor Charles Willing and Ann Shippen Willing, the great grand daughter of Edward Shippen, first mayor of Philadelphia under the charter of 1701, and the sister of Thomas Willing (1731-1821) of Willing & Francis Company, who together with Robert Morris partly financed the Revolutionary War. The Powels were soon established as a prominent Philadelphians. He was a Common Councilman, a Justice of the

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<sup>9</sup>For more biographical information of Samuel Powel, see Tatum's Philadelphia Georgian. Except as otherwise noted information on Samuel Powel was taken from that source.

<sup>10</sup>Tatum, Philadelphia Georgian, 10.



Courts of Common Pleas and was later elected as alderman. He was selected Mayor in 1775 and again in 1789 as the first Mayor under the new charter and was also identified with many of the larger institutions in Philadelphia such as the American Philosophy Society, the University of Pennsylvania, the Pennsylvania Hospital, and the Philadelphia Society for Promoting Agriculture.<sup>11</sup>

The Powells were in the forefront of Philadelphia society, often entertaining General Washington and other distinguished men at their Third Street. Elizabeth Powell was recorded by a diarist of the period as "the most intimate friend Martha Washington had in Philadelphia."<sup>12</sup> Samuel and Elizabeth enjoyed a large fortune, an elegant Third Street mansion, which has been documented by George Tatum, and a country seat across the Schuylkill called Powelton. This tract consisted of about 97 acres on the west bank that Powell purchased from Tench Francis and Thomas Willing, Elizabeth Powell's brother.<sup>13</sup>

Samuel Powell marked a significant point in the family lineage. Besides dropping an "l" from the name, he returned from his Grand Tour very sophisticated and an Anglican. He had changed his religious affiliation in 1764, left his Quaker root, was baptized, and became a communicant of St. Peter's Church.<sup>14</sup>

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<sup>11</sup> Ibid.

<sup>12</sup> Ethel Armes, Nancy Shippen: Her Journal Book, (New York: Benjamin Bloom, 1968), 55.

<sup>13</sup> Philadelphia Georgian, 24.

<sup>14</sup> Baltzell, 241. Powell was not alone in his conversion; during the mid to late eighteenth century prominent Quaker families began to

(Footnote Continued)



Samuel Powel died in 1793 during an epidemic of yellow fever leaving no heirs. His wife inherited the fortune. Five years after her husband's death Elizabeth Powel sold the Third Street. Though she spent most of her time at Powelton, she maintained a house on Chestnut Street where she died in 1830. The bulk of the Powel fortune was inherited from Elizabeth Powel by John Hare Powel, the son of Elizabeth (Willing) Powel's sister, Margaret (Willing) Hare, and Robert Hare. Robert Hare (1752-1811) was an Englishman who came to America in 1773. He was a highly educated man, a distinguished member of various legislative bodies of Pennsylvania, and was Speaker of the Senate. On 16 November 1775, having been in America only two years, Robert Hare married Margaret Willing (1753-1816).<sup>15</sup> John Hare Powel was born in April 1786 and was given the name John Hare. He was the fifth son and sixth child.

When John Hare Powel was a child, Elizabeth Powel had been very fond of him, caring for him during illnesses and taking a keen interest in his education. During his youth John Hare spent holidays with Samuel and Elizabeth Powel<sup>16</sup> and undoubtedly was exposed to the highest fashions in architecture and interior decoration. He was twelve when Elizabeth Powel sold her Third Street house, but since it was sold to his mother's niece Anne Bingham, and subsequently given to her daughter

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<sup>15</sup> Frank Willing Leach, "The Philadelphia of Our Ancestors: Old Philadelphia Families," The North American, Sunday 28 June 1908.

<sup>16</sup> "When I was an infant I was sent to my aunt Powel to avoid scarlet fever which raged in my father's family. Soon after I had been received by her the disease attacked me, she nursed me until I recovered and, as she often told me, I became dear to her from my sufferings." This passage appears as a memorandum dictated by John Hare Powel to Mrs. Samuel Powel, Newport, R.I., 28 August, 1851. Robert Johnston Hare-Powel, Hare-Powel and Kindred Families, HSP.



Ann Louisa Bingham Baring and her husband Alexander Baring - later to become Lord Ashburton - Powel would have had occasion to visit that house throughout most of his life.

Like his uncle, Samuel Powel, he attended the College of Philadelphia. He registered there as a student in 1800<sup>17</sup> and after spending three years at college he entered the "counting house" of his relatives, Willing and Francis where he was involved in financial activity both in America and abroad.<sup>18</sup> Powel remained there for the usual term of three years and after his apprenticeship set out on his own business endeavors and sailed for India. This venture can best be described by Powel's own words:

I induced my friends and acquaintances to make shipment by me. I procured money upon Respondentia Bonds; my aunt having given me four thousand dollars. I sailed in May 1806, in the ship Anthony Mangin, returned in April 1807, after having made a successful voyage giving to me nearly, I think, twenty thousand dollars profit.<sup>19</sup>

Upon his return from Calcutta in 1807, Hare legally changed his name to Powel. This was announced at a dinner in honor of his twenty-first birthday. Powel later recalled this evening: "She [Elizabeth Powel] invited certain members of her family to dine with her...she considered it the best occasion to declare her intention that I should take her

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<sup>17</sup> Dumas Malone, Dictionary of American Biography, (New York: Charles Scribner's Sons, 1935), vol. XV, 143.

<sup>18</sup> It was from the same Thomas Willing and Tench Francis that Samuel Powel purchased, in 1775, the property that was to become his country seat, Powelton.

<sup>19</sup> Hare-Powel, 206.



name."<sup>20</sup> At the next session of the Legislature of Pennsylvania a petition was procured to sanction the name change.<sup>21</sup> With this came the inheritance of Elizabeth Powel's ground rent estate, Powelton, and other items of property, including her Chestnut Street house which John Hare Powel later renovated into an hotel known as Marshall House.<sup>22</sup>

In 1809 Powel went to England. He became Secretary of the United States Legation in London under William Pinkney which was a position he held until 1811. While in England he traveled, occasionally visited France and assumed the position in the "American aristocracy" his uncle Samuel Powel had enjoyed. He returned to Philadelphia in 1811 and entered military service. He was Brigade Major of Volunteers then joined the Army of the United States in 1814, was appointed Colonel and Inspector General, and was honorably discharged in 1815.<sup>23</sup> After his brief military career Powel turned to other pursuits and became a model of "the Philadelphia gentleman." The Powels name had long been accustomed to such a life style, and his aunt's fortune would soon support this avocation. He established the Pennsylvania Agricultural Society in 1823 and through his connections to England introduced high-quality English breeds of cattle and sheep into the United States.

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<sup>20</sup>Hare-Powel, 207.

<sup>21</sup>Petition of John Hare Powel to have his name sanctioned by law, 15 December 1807, John Hare Powel Papers, HSP.

<sup>22</sup>"Her intention was evident, she meant her name to be supported by her fortune, for in the event of failure of male issue, my daughters could, in no event, inherit under the will." Hare-Powel, 170.

<sup>23</sup>Henry Simpson, Eminent Philadelphians Now Deceased, (Philadelphia: William Brotherhead, 1859), 810.



He published many articles and books on the subject which included "Reply to Colonel Pickering's Attack on a Pennsylvania Farmer" in American Farmer (1825), "Memoirs of the Pennsylvania Agricultural Society" and Hints for American Husbandry, (1827). In addition to his agricultural pursuits he was repeatedly engaged in architectural projects.

Powel married Julia DeVeaux (1798-1845) in 1817. She was the daughter of Andrew DeVeaux, a Huguenot from South Carolina. Together they had nine children, seven of whom reached maturity. They were: Samuel (1818-1885), DeVeaux (1821-1848), Henry Baring (1823-1852), Robert Hare (1825-1883), John Hare (1837-1908), Ida Alicia (1840-1908) and Julia DeVeaux (1852-?). Little is know of Julia DeVeaux Powel, for Powel was in full command of all their business and personal affairs. Sidney George Fisher, a diarist of the period who is known for his pessimism, described Powel as:

... always the handsomest man of his time, with the free courteous manner of the old school, very impulsive, fluent and forcible in conversation, generous and liberal...he has, however the morbid temper and tendency of his family and could be a very difficult person I fancy to get along with in intimate intercourse. He has never lived happily with his wife and has few friends....<sup>24</sup>

In 1827 Powel became a member of the Senate of Pennsylvania.<sup>25</sup> He remained as a member until 1830, the year of his aunt's death. In

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<sup>24</sup> Sidney George Fisher, A Philadelphia Perspective: The Diary of Sidney George Fisher Covering the Years 1834-1871, ed. Nicholas B. Wainwright, (Philadelphia: Historical Society of Pennsylvania, 1950), 147.

<sup>25</sup> During the years 1825-1827 Powel lived at Powelton. One may assume that he began to occupy the country seat before his aunt's death.

(Footnote Continued)



August of that year John Hare Powel wrote to the Speaker of the Senate resigning his seat, announcing that he was about to embark for Europe with the intention of spending the winter in France.<sup>26</sup> Before departing for France Powel instructed his caretaker and manager at Powelton to make any repairs necessary to protect the buildings.<sup>27</sup> With his country seat assured of protection, John and Julia Powel, together with their four children and servants, departed for France where they spent most of the following year. Having visited France during his stay in London at the height of Napoleon's power, Powel saw the the arts and fashions that thrived under the Empire. This most certainly impressed Powel, for it was with things French that he would surround himself for the next thirty years. He employed French servants and enjoyed several trips to France. Most importantly, Powel decorated his houses of the 1830s almost exclusively with French objects. Beatrice Garvan, in her recent catalog, Federal Philadelphia 1785-1825 states, "French influence took the form of an obsession with style during the period following the French and American Revolutions and the War of 1812."<sup>28</sup> And, as we shall see, Powel was obsessed with French style.

While in France Powel purchased an abundance of furnishings and art. He placed several orders for furniture and selected other pieces

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(Footnote Continued)

However in 1829 Powel had moved to Walnut Street above Ninth. Philadelphia City Directory, 1825 - 1836.

<sup>26</sup> JHP to Speaker of Senate of Pennsylvania, 14 August 1830, box 2, folder 25, HSP.

<sup>27</sup> JHP to Caretaker, 15 August 1830, HSP.

<sup>28</sup> Beatrice B. Garvan, Federal Philadelphia 1785-1825, (Philadelphia: Philadelphia Museum of Art, 1987), 54.



such as bronze figures and paintings.<sup>29</sup> These furnishings were for the Greek Revival mansion Powel was about to erect. He returned to Philadelphia late in winter 1831-32, and in March 1832 purchased from Edward Shippen Burd the property on which he would build his mansion. Construction started only a few months later, but the house was not completed and furnished for four years. During the construction of the house Powel was also involved in other building campaigns. These included renovations to a property that he inherited on Chestnut Street called Marshall House, and additions to his country estate, Powelton. During those years (1832-36) Powel's energies were predominantly focused on his buildings.<sup>30</sup> He devoted so much of his time to these projects that his closest friends complained. John Whitaker wrote to Powel in 1833, "I am afraid what with building and other avocations you have forgotten that many of you friends here would be glad to hear from you...."<sup>31</sup>

By the spring of 1836 the Marshall House renovations had been completed and it was about to be leased as a hotel to Samuel Badger.<sup>32</sup>

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<sup>29</sup> Sales receipts from Paris, 23 April and 2 February 1830, Powel Papers, HSP.

<sup>30</sup> Little surviving correspondence in the Powel Papers (HSP) pertaining to subjects other than one of these buildings and their construction. The one exception would be his involvement in the Hope Lands, a coal mining venture.

<sup>31</sup> John Whitaker to JHP, 30 March 1833, Powel Papers, HSP.

<sup>32</sup> JHP to Samuel Badger, 30 December 1835, Powel Papers, HSP. The Marshall House was operated as an hotel from 1837 to 1841 by the former proprietors of the City Hotel. The Library Company owns a print of the building that probably dates from 1837. Nicholas B. Wainwright, Philadelphia in the Romantic Age of Lithography, (Philadelphia: The Historical Society of Pennsylvania, 1958), 167.



Construction at Powelton rarely ceased. Building projects at his country seat began as early as 1825 and continued into 1844.<sup>33</sup> The Locust Street mansion, was completed in 1835. It was furnished in the highest French style of the period, but, on 19 April 1836, a public sale was held at Powel's Locust Street house and entire contents auctioned.<sup>34</sup> Shortly after the auction the house itself was sold, and Powel and his family returned to Europe, leaving all of his affairs in the care of his attorney Eli Price. The Powels began their holiday in England, visiting Liverpool, Bath and London, and arrived in Paris during July 1836 and continued to Italy, ending at Tivoli.<sup>35</sup> No accounts of their trip have been found.

The Powels returned to Philadelphia in 1837 and began organizing and decorating another mansion. It was a large mansion on Arch Street west of Thirteenth Street. Four years after the sale of the Locust Street house, another auction was held to sell the contents of the Arch Street house. The auction was held on 30 April 1840 and the house, stables and coach house were to have been sold shortly thereafter.<sup>36</sup>

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<sup>33</sup> Charles B. Wood, "Powelton: An Unknown Building by William Strickland," Pennsylvania Magazine of History and Biography, (April 1967), 145-50.

<sup>34</sup> Auction Catalog, 19 April 1836, Powel Papers, HSP.

<sup>35</sup> JHP in Paris to Eli Price in Philadelphia, 10 July 1836, Powel Papers, HSP. An excellent record of an American abroad during the same year can be seen in the diary of Philip Hone. Mr. Hone was from New York and made the same voyage as the Powel in 1836. He made the same stops in England and then went to Paris where he stayed in an hotel with other Americans. Philip Hone, The Diary of Philip Hone 1828-1851, ed. Allen Nevins, (New York: Mead and Company, 1927), 221-25.

<sup>36</sup> Auction Catalog, 30 April 1840, Powel Papers, HSP.



Following the sale the Powels returned to Europe. They returned to Philadelphia by October 1841.<sup>37</sup> Little is known of Povel's activities during the years following this trip to Europe but Povel was still involved with developments at Powelton<sup>38</sup> though not living there. He and his family were occupying the Marshall House on Chestnut Street since it was not being leased as a hotel. It was a large establishment and Povel only used a quarter of it for his family and servants.<sup>39</sup> His wife Julia died in 1845, and a few years later he moved into Powelton. Sidney George Fisher attributed Povel's move into the "half finished" Powelton to his small income and expensive family.

The year 1850 marked a significant turning point in John Hare Povel's life. At the age of sixty-four his taste for things French subsided. He commissioned John McArthur to design for him an Italianate house for the corner of Nineteenth and Walnut Streets situated on Rittenhouse Square. Povel proved to be a very difficult client during the design and construction of his Walnut Street; before the house was completed he employed four well-known architects - John McArthur, Hoxie & Button and Richard Upjohn.<sup>40</sup> Povel wrote to Upjohn in 1851 that he "would rather rest his eyes upon a Medici vase or candelabrum of Pompeii than feast upon all of the fashionable display of French upholsteries

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<sup>37</sup> Ibid, 126.

<sup>38</sup> Wood, "Powelton," 156.

<sup>39</sup> Fisher, Diary, 148.

<sup>40</sup> Charles B. Wood, "The John Hare Povel House: New Material on John McArthur, J., Hoxie & Button, and Richard Upjohn," Journal of the Society of Architectural Historians, 26 (May 1967), 148-153.



and decoration."<sup>41</sup> Later, in 1853, Upjohn designed a summer residence for Powel in Newport, Rhode Island where Powel retired. He died there 14 June 1856 as a result of complications from a skating accident the previous winter.

Powel's "restless spirit," as Fisher remarked, was kindled by the death of his aunt, or by his inheritance from her estate. That set in motion his sporadic behavior of decorating and selling large mansions as well as returning to Europe with great frequency. Fortunately for the researcher of architecture and interior decoration, Powel left a considerable paper trail documenting his buildings and their decoration. As we shall see, his life and series of houses and interiors he created, give clear evidence of the progression of taste in architecture and interior decoration as it existed during the middle decades of the nineteenth century.

It is perplexing that Powel repeated the pattern of building and furnishing a large, elegant house, selling it and its furnishings, and soon thereafter returning to Europe. Perhaps his character was best described by Sidney George Fisher, "with a splendid fortune, he never has a home. His restless spirit keeps him always in motion. He goes to Europe and gets tired, he comes [home and lives] in a sort of bivouac as he says. A most unsatisfactory life, but with his temperament it cannot be different."<sup>42</sup>

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<sup>41</sup> JHP to Richard Upjohn, 16 September 1851, Powel Papers, HSP.

<sup>42</sup> Fisher, Diary, 149.



Can we attribute this pattern solely to Powel's restless spirit? Probably not, for if we examine the economic climate of the period, together with clues left by Powel, a clearer picture of his motives appears. When Powel was in the "counting house" of his relatives, he must have learned a great deal about American merchant banking and had the opportunity to be involved in business ventures with one of the most powerful firms in Anglo-American finance, the House of Baring or Baring Brothers & Company. This was a London-based concern whose major interest between 1828 and 1861 was the financing of American trade and marketing of American securities.<sup>43</sup>

During the years of Powel's position with Willing & Francis, his position as Secretary of the United States Legation in London under Pinkney, and his military career, he enjoyed a life unencumbered by financial concern. But soon after his marriage, Powel found himself "oppressed by pecuniary difficulties."<sup>44</sup> Powel dictated to his son's wife in 1851, "I was obliged to borrow a large sum of money from a bank [Baring & Co.] which hung like a millstone about my neck, until the

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<sup>43</sup> Ralph W. Hidy, The House of Baring in American Trade and Finance, (Cambridge, Mass.: Harvard University Press, 1949), 1, 29. Sir Francis Baring, opened his Philadelphia connections in 1783. Philadelphia was the leader in trade and finance and the Barings wished to open channels, by seeking some of the most highly respected and prosperous of the Philadelphia merchant elite. These were: Robert Morris, Thomas Willing, William Bingham and Tench Francis. In 1795 Alexander Baring, son of Sir Francis, came to the United States to invest in American land. Baring arrived in December 1795, made purchases of land totaling over 1 million acres in Maine from William Bingham and later in August 1798 married Bingham's daughter, Anna Louisa (1782-1748). Four years later Alexander's younger brother Henry Baring marries Bingham's younger daughter Marie Matilda (b. 1783).

<sup>44</sup> Hare-Powel, 208.



death of my Aunt twelve years afterwards." Powel took the loan in 1818, three years after his honorable discharge from Army service and the year his first child was born. Thus far the reason for his loan is unknown, but could possibly have been used to relieve financial stress he was experiencing because of his development and improvements at Powelton. For even before the death of his aunt he was involved in plans to improve Powelton. As early as 1815, Elizabeth Powel consulted with John Hare Powel in matters at Powelton and was seeking buyers for Powelton; ground rents were not redeemable and taxes were expensive. When John Hare Powel inherited the estate he refused to sell the expensive and non-productive seat. In 1829, one year before the death of his aunt, he had already "expended in the erection of houses at Powelton about twenty-nine thousand dollars"<sup>45</sup> (See Fig. 2) and drained a great deal of his income into railroad and canal investments. This was Powel's description of his investments during that period:

In engineers surveys, on agents, in largesses to promote, in the year 1829, the projected Railroad, in subsequent years for the West Philadelphia Railroad, I expended about three thousand dollars. To defeat Mitchell's Canal, the West Philadelphia Canal and to free the Bridge; in contests with the Borough before the Supreme Court and the Legislature in procuring the passage of the Act for the location of the road to avoid the inclined plain; about five thousand dollars. Thus I have laid out upon Powelton, thirty-seven thousand dollars [by 1851], whilst the income never paid the cost of the fences and of the taxes. The rent of the house during the portion of four years whilst I have occupied it would not equal the excess of costs beyond the income.<sup>46</sup>

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<sup>45</sup> Hare-Powel, 209.

<sup>46</sup> Hare-Powel, 210.



In 1832, 28 years after the death of William Bingham, Powel became an agent, presiding over Bingham's portion of the Baring-Bingham lands in Maine.<sup>47</sup> That gave Powel a steady income but hardly enough to support his growing family and interests in agriculture and development at Powelton. He reported to have "lived with utmost frugality" on that income.<sup>48</sup>

Those "lean" years before the death of his aunt were clearly the impetus for his return to Europe in 1830 as well as the erection of his Locust Street mansion. The financial gains from his aunt's estate only compounded his successes which would come during the financial boom of the beginning years of the 1830s.

During the 1830s business and commerce flourished and loans were readily available. In 1832 the Bank of the United States, with Nicholas Biddle as its president, borrowed the equivalent of \$5,000,000 from the Baring Brothers & Company. Hidy wrote of the period, "characteristically, in the United States the upgraded optimism of farmers and businessmen between 1834 and 1837 led to extreme inflationary spiral in the national economic life...rapid urban development produced a simultaneous inflation of real estate values."<sup>49</sup> During those years Powel purchased the Locust Street property, and speculated on a large body of forest land in Pennsylvania which placed him in "a series of pecuniary difficulties."

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<sup>47</sup>Hare-Powel, 208.

<sup>48</sup>Ibid.

<sup>49</sup>Hidy, 182.



By 1834 economic conditions in the United States were far from satisfactory in the view of British bankers, particularly those of the Barings. In addition to real estate values, stocks of canals and railroads were inflated as was American production of goods. Sir Francis Baring, regarding American's wealth, wrote, "by continuing prophecy [wealth] became erroneous, every man estimated his neighbor for more than he was worth."<sup>50</sup> By 1836 serious strains had developed in Anglo-American banking, and British banks did not approve of the unrestrained spending and indebtedness the U. S. banks were experiencing. Between 1834 and 1836 the Barings suspected a coming crisis, and according to Hidy, began to prepare for disaster. Their business was not unduly expanded even during the periods of high values and inflation and "every phase of their American operations was curtailed."

The disaster came with the Panic of 1837. American banks could not meet their obligations to English banks and a general suspension of "specie payments" in the United States was ordered. Simpson observed:

On the 10th of May, 1837, the banks suspended specie payments and the city and district corporations issued certificates of loans called "shinplasters." The suspension continued for over a year. In New York the banks nominally resumed about January 1838 - the Philadelphia banks, however, declaring that they were not ready to do so. In July 1838, Governor Ritner issued a proclamation, in which he said that the banks by suspending specie payments, had violated their charters; and ordered them to resume on the 13th of August following.<sup>51</sup>

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<sup>50</sup>Hidy, 181.

<sup>51</sup>Simpson, 386.



Powel undoubtedly escaped the Panic on the advice of the Barings in England. Almost one year before the Panic and the closing of banks actually occurred, he sold his Locust Street mansion. And when the repercussions of the Panic were felt the most in Philadelphia he and his family were secure in France. Similarly, such advice from the Barings probably came just before the collapse of the Bank of the United States in 1841, which allowed him enough time to sell his Arch Street house and his furnishings and once again secure himself and family in Europe. It seems that the only hardships Powell experienced from the Panic of 1837 and 1841 was the depreciation of his 7,500 acres of forest land, which according to Powell, "depression in the value of real estate had reduced my income so low as to scarcely afford the proper expenditures for my family."<sup>52</sup>

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<sup>52</sup>Hare-Powel, 209. If in fact Powell was advised by the Barings of the forthcoming Panic, which had been fabricated by the Bank of England, he exemplified his most sincere gratitude in naming his third son, Henry Baring Powell.



## CHAPTER II

History of the Property

On June 1782 Edward and Elizabeth Fox of Philadelphia purchased several properties at a public auction that included a parcel of land on the southwest corner of Locust and Thirteenth Streets. The parcel extended from the corner 250 feet west on Locust Street to a 28 feet wide alley, and 200 feet south along Thirteenth Street. The whole piece of ground, comprised of four lots numbered 1130, 1131, 1132 and 1134, was purchased for the sum of 114 pounds. They were bought at a public auction "for the redemption of bills credit of the Commonwealth of Pennsylvania."<sup>1</sup> Later that year, 6 August 1782, he sold the property to John McKim of Baltimore county, Maryland.<sup>2</sup> McKim bought not only the four lots from Fox but also four other lots to the south, nos. 1143-1147. McKim's property measured 200 feet along Locust Street and 400 feet along Thirteenth Street past the 28 feet alley to Spruce Street. The lot was a rectangle 400 feet by 200 feet fronting on both Locust and Spruce Street. McKim kept the property until 1813. Edward Shippen Burd purchased the land on 22 January 1813 for \$30,000.<sup>3</sup> The deed only mentions "appurtenances," and whether any substantial houses were on those lots is not apparent from the deed. While Burd owned the

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<sup>1</sup>Philadelphia Exemplification Book 10, 6 June 1782, 22. In addition to the initial 114 pounds, Fox was required to pay, "if demanded", ground rent of "one acorn" on the first of September of every year.

<sup>2</sup>Philadelphia Deed Book D5, 6 August 1782, 521.

<sup>3</sup>Philadelphia Deed Book IC 23, 22 January 1813, 215.



property he made provisions for the 28 feet alley to be properly surveyed and the alley became Howard Street.

John Hare Powel purchased the lots 1131-1134, forming the south west corner of Locust and Thirteenth Streets, from Edward Shippen Burd in March of 1832. The transaction was recorded 28 March and the plot of land was described as 250 feet on Locust Street and 200 feet on Thirteenth Street to Howard Street.<sup>4</sup> John Hare Powel may have purchased the large lot with part of his inheritance from his aunt Elizabeth Powel. It is also possible that his wife Julia Powel planned to purchase the land with one of her inheritances that was soon to be delivered from the late Mr. Gould, a family member. In February 1832 Powel wrote to William Buch in St. Croix on his wife's behalf:

It is Mrs. Powel's desire to invest in real estate in Philadelphia, the bequest which she derived through her mother...I am led to believe that the property of American citizens can be withdrawn from St. Croix without being subjected to the deduction of one tenth for merely exacted by the government of that island...I pray you recover and submit to me in a Bill of exchange, to which she is entitled, the whole amount or any portion thereof as it shall be received...you will pardon my pressing upon you her anxiety that the Bill should be purchased at the highest rate rather than the slightest risk of its validity should be incurred.<sup>5</sup>

Later, on 7 May 1832, Julia Powel personally sent a letter to Buch requesting that her claim be discharged. She wrote, "I have requested my husband to give his formal sanction to my desire that you will with your goodness do me the favor to assume the unpleasant task of pursuing

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<sup>4</sup>Philadelphia Deed Book AM 22, 28 March 1832, 398-399.

<sup>5</sup>JHP to William Buch, Esquire, 10 February 1832, JHP Letter Book 1829-1843 (unpaginated), HSP.



such measures as you shall deem the most effective to enforce payment and ensue security."<sup>6</sup> The Powels were anxious to receive the monies from the settled estate in St. Croix, for Powel himself later sent another letter to Buch requesting that he recover the money and send it to him "in the mode which you [Buch] shall think the most secure." It appears that Buch was having to act as liaison for Powel in a rather unpleasant estate settlement. Powel closed one letter by writing, "I am concerned at imposing upon you an unpleasant task at the moment...on all occasions connected with our little concerns in St. Croix."<sup>7</sup>

Regardless of the source of the money for the property and the construction of the mansion, Powel felt sure that he had made a clever real estate investment. He wrote to Charles Baring (1774-1865), cousin to Alexander Baring, on 7 May 1832 of his plans to build a house on his newly purchased lot. In that letter he remarked about his intention to improve the nature of the surroundings on Locust Street and hence increase the value of his property.<sup>8</sup> From the deed one sees that Edward Shippen Burd profited financially from the sale of the plot to Powel. But as Powel boasted to Baring, "Mr. Burd 1813 paid \$30,000 for the piece of ground of which he has sold to me more than half for \$20,000."<sup>9</sup> As the deed appears, the sum paid by Powel to Burd for the property was

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<sup>6</sup> Julia Powel to Buch, 7 May 1832, JHP Letter Book 1829-1843, (unpaginated), HSP.

<sup>7</sup> JHP to Buch, undated, however enter directly after the letter dated 7 May 1832, JHP Letter Book 1829-1843, HSP.

<sup>8</sup> JHP to Charles Baring, Baring & Co., London, 7 May 1832, JHP Letter Book 1829-1843, HSP.

<sup>9</sup> Ibid.



actually \$29,166.66, rather than the \$20,000 reported to Baring. Powel felt strongly that the value of his new real estate was directly related to the population inhabiting that part of the city and the narrow dimension of Locust Street. He wrote to Baring that the "same quantity of ground immediately opposite to it [his Locust Street property] on Chestnut is worth at this moment \$75,000." Powel emphatically cited another example that an equal quantity of land on Walnut Street would cost in excess of \$50,000. Powel wrote, "the difference precedes entirely from the character of the inhabitants and fashionable appearance of the houses in the vicinity of the valuable ground," and continued, "Locust Street does not contain a single residence fitted for the purpose of a gentleman excepting a few small houses recently erected at its extreme eastern point." But despite the lack of proper houses, and the population inhabiting that part of the city, Powel purchased the lot with the intentions of building a house there. He wrote in his letter to Baring, "I shall place myself on the frontier and although my friends condemn me for leaving what is termed the fashionable part of the town I am satisfied in having two hundred and 50 feet at the cost of 40 feet near the house of Mrs. Powel in Chestnut Street."<sup>10</sup>

Powel's main concern for his property and its value was the piece of ground directly opposite. This was the northwest corner of Locust and Thirteenth Streets, which according to Powel's letter, was occupied as a "board yard." He felt that his intentions would be ruined if the lumber yard continued to occupy the site, or worse if the property

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<sup>10</sup> Ibid. Here Powel is referring to the house of his late aunt Elizabeth Powel, 207 Chestnut Street, 57 feet east of 7th Street.



"should fall into improper hands...the board yard is a nuisance, is a barrier to improvements and it will be a source of annoyance to me so long as it shall continue."<sup>11</sup>

Once he had purchased the Locust Street property he set out to promote the building of other dwellings "befitting gentlemen" in the vicinity. Powel's letter to Charles Baring was one of keen persuasion and most assuredly was taken by Baring to personify the American financial situation, inflated real estate values and unchecked speculation. Baring owned property adjacent to Powel's and other lots that were west of Broad Street, one of which passed through what was then Center Square. After many persuasive lines as to the improvements in real estate value to be had after the "gentrification" of the surroundings, Powel pointed out to Baring that both their properties "would be greatly improved in value by the erection of good houses on my [Powel's] frontier settlement." After "good houses" were built and "proper persons" inhabited the area, Powel convincingly wrote that both he and Baring could benefit from their wisdom in purchasing land in a "less than fashionable area." These were, as Powel wrote, "what we Yankees call improvements." In making improvements Powel was willing to sacrifice 12 feet along the entire length of his property to increase the "foot way" on Locust Street. He wrote asking for permission to have Baring's adjacent property line "thrown back" 12 feet. To convince Baring and show his commitment, Powel informed him that, "in this determination my plan was arranged and the foundation of my house was

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<sup>11</sup>Ibid.



commenced in consequence of Mr. Ingusolls [sic] having assented to my proposition that your line should also be thrown back...I have endeavored to prove that your investments would be promoted while those of your friends would be essentially saved by this urgent request to widen the foot way."<sup>12</sup> The foundations for Powel's house were indeed 12 feet from the public line. Upon close examination of the only extant drawings of Powel's Locust Street house, that dimension is clearly perceivable. Those drawings were produced by the office of Addison Hutton (1834-1916) in 1883 as part of an addition to the mansion made by the Historical Society of Pennsylvania. (See Figs. 5-6)

The construction of Powel's Locust Street mansion took priority. His letter to Baring began, "I am about to build a house 60 feet by 44 feet on Locust Street between 13th and Juniper Streets." He spent three years 1832-1835 actively engaged in its construction. On 3 February 1832 Powel wrote to Mrs. Sword, "on Monday the workman will prepare to erect an high fence to separate the job upon which I am about to build immediately from the premise on which you reside."<sup>13</sup> That letter marked the beginning of the construction of the Locust street house, and as the documents held at the Historical Society of Pennsylvania exhibit, the construction steadily continued.

Powel secured the services of the best masons and the premier architect in Philadelphia. The foundations that Powel spoke of in his letter to Baring were granite. A Mr. Smith, of whom nothing is known,

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<sup>12</sup>Ibid.

<sup>13</sup>JHP to Mrs. Sword, 3 February 1832, Letter Book 1829-1843, HSP.



was responsible for the delivery of Powel's granite. Powel ordered, on 17 April 1832, a cargo of granite "as early as practicable"<sup>14</sup> to be delivered to the Wharf on the Schuylkill. This request was presumably for a second cargo of granite, since Powel informed Smith that he had already used the greater portion of a previous shipment. The pieces that Powel ordered were specified to be of the best quality available, with smooth surfaces, four or five feet wide and nearly square. He also requested blocks two feet wide and in lengths as long as available. In addition to providing delivery of the granite, Smith supplied Powel with a mason to work the granite for the foundations and "wing walls" (or what we may today call garden walls) that extended a distance of 200 feet along the front of 13th Street. After inspection of the mason's work on the "wing walls," Powel wrote, that the mason "was not competent to enter into the contract for the front of my house."<sup>15</sup> Besides the wing walls and foundations, Powel wanted the curb stones to be of granite, with smooth surfaces and each block from 10 to 15 feet in length. Powel assured Smith that the construction of his house had "already attracted great attention" and that he would soon have the pleasure of "seeing this [Smith's] granite brought into general use." Smith obviously saw Powel's house as a means for marketing in Philadelphia and agreed to supply Powel with granite at Powel's price of "not more than 31 cents per foot." This persuasive nature was Powel's hallmark throughout all of his correspondence.

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<sup>14</sup> JHP to Smith, 17 April 1832, Letter Book 1829-1843, HSP.

<sup>15</sup> Ibid.



During the construction of the foundations and "wing walls" Powel wrote to Timothy Caldwell requesting brick for his house. Powel wrote, "you have further agreed to deliver for the partition walls, chimneys, arches, pavements, jambs in and around the house and out house which I am about to erect on Locust & 13th Streets all the bricks which shall be necessary and of the best quality for their purposes and also equal to those in your house which I occupy and in like manner without interruption for the sum of six dollars and fifty cents per thousand cash."<sup>16</sup>

Powel was closely involved in the construction of his mansion. He visited the site often, reporting his findings, questions and complaints to his mason and builder, John Struthers and John O'Neil. John Struthers was responsible for most of the masonry of Powel's mansion. According to Tatman and Moss,<sup>17</sup> Struthers was a stonecutter, a builder, and sometimes referred to as an architect. He was a native of Irvine, Scotland, and came to Philadelphia in 1816. He was associated with William Strickland and was mason for Strickland's Second Bank of the United States (1818-1824) and St. Stephen's Episcopal Church (1822-1823). Struthers's work was performed at Powel's Locust Street house between September 1832 and December 1833. A description of his work appears in a bill dated 24 December 1833, "for the following marble and stone work including jobbing furnished for his new mansion southwest

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<sup>16</sup> JHP to Timothy Caldwell, 17 April 1832, Letter Book 1829-1843, HSP.

<sup>17</sup>

Tatman and Moss, Biographical Dictionary, 771.



corner of Locust & 13th Street."<sup>18</sup> Struthers also supplied stone cutters and carvers to work both marble and granite, flag stone and Pennsylvania soapstone, all used in the house.

Powel was concerned with every minute detail; adequate wall thicknesses, stairway construction, and the pitch and proportions of the roof and its rafters. Powel corresponded with O'Neil on a regular basis. O'Neil served as what today might be called the general contractor; he was in charge of superintending the job site and provided experienced workmen. However, Powel often felt that the workmen commissioned by O'Neil were not properly qualified to perform the needed work or that their workmanship was not of a quality that could be included in his mansion. Occasionally, Powel refused payment for what he felt to be poor workmanship and urged O'Neil personally to see to it that improvements were made and that the job continued as scheduled. From the series of letters Powel wrote during the beginning phases of the construction, it appears that no part of the building process went without his supervision. On 5 January 1832 he wrote to O'Neil to ensure that the walls of the kitchen would be 9 inches thick and made of the best brick. It was his intention to paint rather than plaster these walls for fear that the plaster would be defaced with buckets and tubs from the kitchen.<sup>19</sup> In that same letter Powel gave strict specifications concerning almost every detail of the kitchen and the domestic functionings of the house. On these domestic matters Powel

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<sup>18</sup>J. Struthers to JHP, Bill for Masonry, 24 December 1833, HSP.

<sup>19</sup>JHP to John O'Neil, 5 June 1832, Letter Book 1823-1849, HSP.



sought the advice of his wife. In no other matter is his wife's involvement in the house apparent. Powel wrote: "Mrs. Powel has determined that the door communicating with the kitchen and the hall shall be three feet 6 inches wide ... I desire not to have any direct communication from the main house to the cellar, upon this point Mrs. Powel is less decided than myself."<sup>20</sup> He gave specific instructions for constructing a hearth in the kitchen to receive the stove. These instructions provided needed durability for the functions of a large kitchen, and included safety precautions. The kitchen portion of the house abutted the main house block and was separated from the living spaces by a masonry party wall. Even though the two structures were adjacent, they were always referred to separately as "kitchen" and "main house." Powel wanted the heat generated by the stoves to be communicated into the main house but did not want to create a fire hazard. He had a 2 feet wide iron plate installed around the stove which acted as a fire stop but allowed heat to be conducted into the main house. Powel added another safety precaution to his mansion. He had two iron chests installed and surrounded by bricks to provide a fire proof compartment to house his papers. The fire proof boxes were installed "in the eastern wall of the main house...to open in the hall on the first floor...between the door entering the kitchen and the front of the house."

Instructions that Powel gave to O'Neil clearly indicate that Powel possessed a complete understanding of construction techniques and

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<sup>20</sup> Ibid.



structural requirements as well as a keen sense for aesthetics. He also had a knowledge of architectural drawing which is exhibited in his drawing of West Point now held at the Library Company of Philadelphia. For example, on 6 September 1834 Powel wrote, "I particularly desire that a drawing showing the position of the rafters, the pitch of the roof and its proportion the mode of securing in the finishing of the ends of the rafters and all the details may be prepared and given to me for my surection [sic] before anything be done in regard to the materials of the construction of it [roof] or any part of its as I shall not consent to its being erected until I comprehend all the details."<sup>21</sup> Contractual agreements often were verbal and such drawings were used to ensure a certain grade of work. According to one writer, architectural drawings would also have been used as a means for estimating costs and quantities of materials.<sup>22</sup> In Powel's case, his request came from a combination of estimating costs, assuring the quality of construction, and making certain of the effect of the roof on the elevation and facade of his house.

By 1834 construction of the mansion was almost complete. The staircase had been finished in 1833 and Powel was having his mansion painted and fitted with marble mantels, fireplace grates and furnishings which were ordered from Europe. Powel ordered marble mantles for his mansion from France to be delivered through G. M. Peck, a marble mason

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<sup>21</sup>JHP to John Hall, 6 September 1843, Letter Book 1829-1843, HSP.

<sup>22</sup>Jeffrey Cohen, "Early American Architectural Drawings and Philadelphia, 1730-1860", Drawing Toward Building, (Philadelphia: University of Pennsylvania Press), 18.



in New York. Some of them arrived broken due to improper shipping.<sup>23</sup> To replace one broken mantle Powel ordered, from Italy, on 25 November 1835, a mantle to be carved according to his specifications from yellow Siena marble. In addition to the mantle, Powel ordered two matching consoles and tables. Again, strict instructions were given as to the construction, decoration, and the proper packing of the mantles and tables for shipment. The grates for his fireplaces were ordered from Liverpool where Powel had previously seen grates, in 1831, that were in keeping with his taste. He sent instructions for their fabrication, including size, materials and decoration. The painter engaged in Powel's house was John Wright, who "occupied a cellar on the west side of Decatur Street."<sup>24</sup> Paints were supplied by George Gardorn.<sup>25</sup> (See Appendix J)

The mansion was completed and furnished by the end of 1835, but due probably to the economic difficulties discussed earlier and Powel sold his furnishings and the mansion, the latter to General Robert Patterson. The transaction was recorded 20 February 1836. It was in that transaction that the first reference to structures occupying the site was made. The deed included a "large mansion and back buildings."<sup>26</sup>

General Patterson occupied the mansion until his death, at which time the trustees appointed by his will sold the property. Patterson

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<sup>23</sup>JHP to G. M. Peck, 4 October 1835, HSP.

<sup>24</sup>JHP to O'Neil, 5 July 1832, HSP.

<sup>25</sup>Bill to JHP from G. Gardorn, 16 April 1836, HSP.

<sup>26</sup>Philadelphia Deed Book AM 72, 22 February 1836, 146-48.



had lived in the house for over forty-seven years and during those years had made several improvements to the property such as the addition of "hot houses" and a formal garden. At his death the mansion and grounds were sold to Francis and Catherine Stokes. The purchase was recorded 22 January 1883.<sup>27</sup> Two months later, Stokes and his wife sold the house and lot to the Historical Society of Pennsylvania. It was to become the repository of the Society's growing collection of documents, archives and manuscripts. The Society purchased the house and lot which, according to the deed, were:

...situated on the south side of Locust Street and west side of 13th Street, 8th ward. Beginning at the southwest corner of Locust and 13th Streets extending hence westward along Locust St. 125 ft. to a point thence southward at right angles with Locust St. and by other ground of Francis Stokes 110 ft. to the northwest line of a 20 ft. wide court or alley thence eastward along the north side of a said court or ally 24 ft. to a point, thence southward by the head or eastern line parallel with Locust St. by the other ground of said Francis Stokes, conveyed to Sam'l Clarkson 101 ft. to 13th St. 120 ft. to the first mentioned point and place of beginning...<sup>28</sup>

The Historical Society has occupied that site since 1883. Many alterations were made to the mansion and the grounds during the Society's occupation of the house. The mansion stood until 1905. It was demolished and the current structure erected to provide larger and "fireproof" accommodations for the collections. According to unidentified newspaper clippings held at the Historical Society, the actual demolition of the mansion took place in November of 1905, though a building permit has not been located to indicate the precise date.

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<sup>27</sup>Philadelphia Deed Book JOD 74, 22 January 1883, 538.

<sup>28</sup>Philadelphia Deed Book JOD 88, 9 March 1883, 433.



By 1902 a movement was underway within the Society to provide a more secure repository for the collection. The 1902 campaign to render the facilities "fireproof began with an investigation of the existing structure, the Powel-Patterson Mansion, and its additions." The investigation, according to the Society's report, proved that, even though the mansion was constructed of stone and brick, "the plan involved an almost complete reconstruction."<sup>29</sup> It was later determined by the Society that it would be more feasible to demolish the existing structure and to erect a fireproof structure in its stead.

The Historical Society was organized on 2 December 1824 and their first home was Carpenters' Hall. Then, rooms of the American Philosophical Society became the meeting place of the Society and it was there that the collection stayed for 20 years. They then moved to the second story of a house at No. 211 S. Sixth Street, where they stayed for 3 years. The next move was to The Athenaeum on Sixth Street where they remained for 25 years. Later the Historical Society moved to a renovated house on Spruce Street known as the "Picture House." It was the mansion on the corner of Locust and Thirteenth Streets that next became the home of the Society. The building was held in high regard by the members of the Society, and was the topic of several lectures at the Society, after its demolition. Furthermore, the 1905 plan of the current building closely resembles that of the Powel mansion in its projecting bays, and the placement of the stairs. (See Figs. 14 & 24)

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<sup>29</sup> Hampton L. Carson, The History of the Historical Society of Pennsylvania vol. 2 (Philadelphia: The Historical Society of Pennsylvania, 1940), 180-90.



The architect responsible for the design of Powel's mansion was William Strickland of Philadelphia (1788-1851). Powel, as mentioned earlier, was involved in three house building projects during the 1820s and 1830s: his country seat, Powelton, with construction under way between 1825 and 1844; the renovation of his hotel at Chestnut and 7th Streets, Marshall House; and his Locust Street mansion. In his article concerning Powelton, Charles Wood stated that "Powelton was Strickland's first important private commission and, as far as is known, the first private country house near Philadelphia to use a giant stone portico based on a Greek temple front."<sup>30</sup> Wood based his conclusions on Powel's letters to various people, mainly his builder, O'Neil, where William Strickland was mentioned. The first indication that Strickland had been commissioned by Powel is a letter of 19 August 1825 from Powel to Jesse Vodges, his builder at that time. The letter discusses a portico being erected at Powelton and provides Wood's attribution of the Powelton portico design to Strickland.

These letters are very confusing, and upon examination it is difficult to determine whether the structure in question, in a particular letter to O'Neil dated 9 June 1832, was the Locust Street house, Powelton, or the Marshall House. Since Wood made no reference to the Locust Street mansion or the Marshall House, we may assume that he did not know that their construction coincided with that of Powelton and incorrectly attributed this letter to Powelton. The letters mentioning these building campaigns were dated during 1832. Wood mistakenly

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<sup>30</sup> Wood, "Powelton", 150.



attributed those letters to Powelton when in fact they were written in reference to the Locust Street mansion and Marshall House. For instance, in one of the letters Wood cited as evidence that Strickland was the architect of Powelton, there was clear distinction as to which project was being discussed. The reference to the Locust Street house appears as Povel's house at "the corner of Locust and 13th Streets"<sup>31</sup> on the last page of the letter. Wood's quoted material appears on the first page of the long and difficult letter.

Receipts and account books verify the date of construction of the Locust Street mansion and Marshall House but little reference is made specifically to Powelton. For example, on 10 July 1832, there was delivered to Thirteenth and Locust Streets, 180 feet of granite. And during the month of September 1832 Powel paid Struthers for "marble and stone work including jobbing furnished for his new mansion southwest corner of Locust & 13th Streets." Powel obviously admired Struthers's stone work, especially his portico at the Locust Street mansion, for he had Struthers duplicate it at Marshall House. The agreement, written by Struthers, is an undated document that was accepted and signed by Powel. It stated:

I hereby agree to Construct, finish, complete and erect in front of John Hare Powels House, in Chestnut St. near seventh St., as early as practicable, a Grecian Doric Portico, precisely similar in regard to the quality of material, the length, depth, thickness, joints, and position of said joints of the various pieces of marble, and equal in all respects, to the Portico in front of his House at the corner of Locust and Thirteenth Streets; not only in the color but in the

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<sup>31</sup>JHP to O'Neil, 5 June 1832, Letter Book 1829-1843, HSP.



Finish and workmanship, throughout for the sum of twelve hundred dollars.<sup>32</sup>

The portico of the Locust Street mansion was completed 3 June 1833 and Powel was billed for "a portico in front of Mansion as per agreement" on 24 December 1833.<sup>33</sup> The portico for the Marshall House was not completed until late in 1835 or early in 1836. Powel was issued a bill on 25 April 1836 for another "portico as per agreement" in the amount of \$1200, which was the portico described in the agreement above. Therefore the portico at the Marshall House was erected between December 1833 and April 1836. Also mentioned in this account book are references to Italian veined, and black marble slabs, all of which were to be delivered to the Locust Street address. Reference to the construction of the "wing walls" in a letter to O'Neil dated 9 July 1832, stated the string course extending over the wing walls, the sill and the two pieces of stone...shall have been worked in true accordance with his [the stone cutter's] agreement and Mr. Strickland's directions." An earlier reference to the "wing walls" was made in a letter to a Mr. Smith in which Powel wrote, "...but he was not competent to enter the contract for the front of my house all tho' he is working on the stone for the wing walls a distance of 200 ft. along 13th Street...." These letters were clearly written in reference to Powel's Locust Street mansion and not Powelton as Wood surmised. Other letters referred to by Wood as relating to Powelton tend to substantiate that

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<sup>32</sup> Agreement between John Struthers and JHP for portico, Undated, HPS.

<sup>33</sup> John Struthers to JHP, 24 December 1833, HSP.



they are in reference to the Locust Street house rather than Powelton. For example, on 5 June 1832, Powel wrote to O'Neil, "...William Strickland and myself have decided..." and went on to elaborate on placement of windows in his house. In the next letter to O'Neil, dated 9 July 1832, Powel went into greater detail as to the construction specifications for the previously discussed windows. In that same letter Powel wrote, "...other rooms throughout this house will have no pilasters either at doors or windows...exactly as those I showed you at Powelton." In that letter Powel made a distinct separation between "this house" and Powelton, which indicates that Strickland was not only involved in work at Powelton, during 1825 as Wood proved, but he was also responsible for the design and construction of the Locust Street mansion and the Marshall House renovations. The fact that both Struthers (mason) and O'Neil (builder) were involved with Powel's building campaigns further strengthens the argument that Strickland was the architect for both houses. Agnes Gilchrist, in her 1950 biography and monograph on Strickland wrote, "the master workmen often became his [Strickland's] close friends as did the master-mason, John Struthers and the carpenter John O'Neil."

There are few reference to private residential design left by Strickland. Agnes Gilchrist stated in regard to his house designs, "Strickland's [house] plans are square, heavy and dull."<sup>34</sup> With this statement in mind we must examine the plan and form of the Locust Street

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<sup>34</sup> Agnes Addison Gilchrist, William Strickland Architect and Engineer 1787-1854, (Philadelphia: University of Pennsylvania Press, 1950), 2.



house. The plan was a rigid square and the construction was heavy. However, the facade was far from dull with its strong Grecian form highlighted in the Doric portico, its quoined corners, and the use of the stringcourse on the wings interrupted by the windows.

William Strickland was born in November 1788.<sup>35</sup> His father, John Strickland, was a successful carpenter who worked in New York, Washington and Philadelphia. He worked on Benjamin H. Latrobe's Bank of the United States when his son was in his early teens, and arranged for William to be apprenticed to Latrobe. Strickland went to Philadelphia to Latrobe's office in 1803 at the age of 14. This was a short and sometimes interrupted apprenticeship which lasted only about three years. It was obviously ample time for Strickland to grasp the fundamentals of architectural design and engineering. In 1809 Strickland began his independent architectural career with the design for the Masonic Hall in Philadelphia.

Strickland varied his use of style depending on the client and with building type. Besides Grecian, Gothic and Egyptian motifs were also employed in his designs. Such projects included his designs for Mikveh-Israel Synagogue, Philadelphia (1822-25), which stood on Cherry Street, the First Presbyterian Church, Nashville, Tennessee (1848), and a gateway to Laurel Hill Cemetery, Philadelphia (1836, unbuilt). The use of various architectural styles and motifs shows Strickland's

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<sup>35</sup>Biographical information on Strickland was taken from Gilchrist's, William Strickland Architect and Engineer 1787-1854. See Jeff Cohen's, "Early American Architectural Drawings and Philadelphia, 1730-1860", Drawing Toward Building, for new biographical information discovered in a previously unknown journal.



sensitivity toward historic styles and their appropriate application and associations with contemporary structures and institutions.

Strickland and Powel had a long professional relationship, beginning in the 1820's when Strickland was commissioned to erect a Grecian portico at Powelton. This is an early account of a professional relationship between Powel and Strickland and may explain his later commission for the design of the Locust Street mansion. Collaboration between Powel and Strickland on topics of railroads and canals is evident from letters between Powel and Strickland.<sup>36</sup> In 1830 they collaborated on canals and railroad systems that were of great interest to Powel and their relationship continued through 1832-34 during the design and construction of Powel's mansion and the renovations at Marshall House. Powel's taste and aesthetic judgment were similar to Strickland's when it came to the chaste style of the Grecian forms. Like Strickland's public buildings, Powel's mansion was simple in form and detail and very strongly translated Powel's taste as characterized by his son Samuel as, "stern and severe." Strickland offered to purchase the mansion in early 1836, but the offer was refused.<sup>37</sup> Strickland wanted to buy only the house, but Powel wanted to sell the entire lot and mansion. To make it more "salable" Powel was ready to offer the house and the lot (200 ft. by 250 ft.) for \$65,000. For the

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<sup>36</sup> William Strickland to JHP, 11 January 1830, Dreer Autograph Collection, HSP.

<sup>37</sup>

JHP to William Strickland, between 18 January and 8 February 1836, Letter Book 1829-1843, HSP. Strickland's letter has not been located; this letter refers to Strickland's offer.



house alone, on a lot (101 ft 10 inches by 200 ft.), Powel was not willing to accept less than \$45,000 with an annual ground rent of \$1100. A few days after Powel's first response to Strickland's offer he wrote to Strickland informing him that he had already received three additional offers for the house and urged, "an offer for the house and house lot might tempt me."<sup>38</sup> No further reference to a second offer from Strickland has been located.

Since Powel was so closely involved in every aspect of the construction of his mansion it is fair to assume that, even though he commissioned William Strickland to serve as his architect, Powel was also involved in its design. The collaboration between Powel and Strickland must have been intense, given his difficulty with architects in the 1850s during the design of his Rittenhouse mansion for which he employed four different architects before its completion.<sup>39</sup> The role of the architect was beginning to gain a firmer definition, and he would have served not only as designer but as a coordinator of the construction and engineering as well, in short, Strickland's capacity. Strickland inspected work performed by Struthers and O'Neil and presented bills to Powel listing the completed work to date along with

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<sup>38</sup>JHP to William Strickland, between 18 January and 8 February 1836, Letter Book 1829-1843, HSP.

<sup>39</sup>Wood, "The John Hare Powel House,". 148.



amounts due for the specific tasks. These bills were signed, "Examined and Inspected William Strickland."<sup>40</sup>

Though no drawings of the house dating from the 1830s have been located, we do know that by the 1810s architectural drawings were the norm. They were included in part of every annual exhibition at the Pennsylvania Academy of Fine Arts and competitions were very popular.<sup>41</sup> One can only imagine that Strickland produced for Powel a presentation that may have been similar to T.U. Walter's design for Thomas Newkirk's Arch Street mansion, later St. George's Hall. Walter's drawing consists of first and second story plans along with a rendered perspective drawing.<sup>42</sup> Strickland was an excellent draftsman and renderer and worked for part of his life as a magazine illustrator.

What were some of the models Powel made reference to when discussing his house design with Strickland? And what image was Powel wishing to convey through his house?

In the 1830s the dialogue between the client and the architect was much the same as it had been in the 18th century. The client would make reference to extant buildings or published illustrations to set in motion the design process.<sup>43</sup> The Barings in England, and his family and social connections both in Philadelphia and abroad, together with his travels shaped Powel's tastes. During Powel's early stays in England -

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<sup>40</sup> John Struthers to JHP, Signed by William Strickland, 25 April 1836, HSP.

<sup>41</sup> Cohen, 21.

<sup>42</sup> See Drawing Toward Building, 128.

<sup>43</sup> Cohen, 23.



on his way to Calcutta, his time as Secretary under Pinkney and later trips for pleasure - Powel no doubt had the opportunity to visit the country estate of Sir Francis Baring, Stratton Park near Winchester. (See Fig.15) Sir Francis purchased Stratton Park from the Duke of Bedford in 1800 and spent the latter years of his life developing and improving the estate.<sup>44</sup> Stratton Park with its chaste and restrained use of the Greek Doric portico was clearly one of Powel's models when collaborating with Strickland on his Philadelphia mansion. Likewise, another of the Baring's country houses became the model for Powelton. (See Fig. 16) This was Grange Park, a country house "located within two miles of Stratton," built by the rich English banker Henry Drummond (1786-1860).<sup>45</sup> Grange Park was begun in 1809 after Drummond's Grand Tour of Greece, five years after the prominent Philadelphian Nicholas Biddle had made the same trip. The architect for Grange Park was William Beckford, and together with Drummond they remodeled an existing house into a "Grecian fantasy."<sup>46</sup> Alexander Baring, later Lord Ashburton and son of Sir Francis, bought Grange Park with his wife Ann Bingham Baring, in 1817. Powel tried diligently to emulate the lifestyle of the English country gentlemen, a role he never fully achieved. In 1851 he reflected, "the genius and tendencies of our Republican Institutions are hostile to aristocratic tenures."<sup>47</sup> This

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<sup>44</sup>Hidy, 10.

<sup>45</sup>Hidy, 46.

<sup>46</sup>Roger G. Kennedy, Architecture, Men, Women and Money in America 1600-1860, (New York: Random House, 1985), 225.

<sup>47</sup>Hare-Powel, 208.



same sentiment was felt by Powel twelve years prior, when he wrote to Alexander Baring, then Lord Ashburton, in 1839:<sup>48</sup>

Thirty years ago you and Lady Ashburton spoiled a good Yankee, I have been utterly useless ever since...there is no tranquility in America, for me no enjoyment except amidst our children - there is neither recreation of the rich, no pasture for the poor...the whole population is propelled by a 'Locomotive' racing on a railway towards the land of promise.... The expenses of living are at this moment as great as in London...yet the wilderness is not subdued, and we have neither army, navy nor secure palaces, nor aristocracy to support...the reckless abuse of bank capital corrupts the people - the power of demagogues invited with little aristocracy of money has destroyed the currency...

With these parameters in Powel's mind, he and Strickland set out to design the Locust Street mansion, though not without other complications. Powel possessed a set of drawings for proposed enlargements at Powelton which were clearly incorporated into the Locust Street design. These plans and elevations were prepared by Haigh, Franklin and Haigh Architects of Liverpool in 1831 while Powel was in England. (see Figs. 17-18) Though the elevation views by the Liverpool architects only slightly resemble the elevations of Powel's Locust Street house, the plan does however, closely resemble the configuration of the mansion at Locust and 13th Streets.

Powel's house, like many of the period, was what William Murtagh briefly defined the "corner house" or the "house constructed on a double lot" in his well known article, "The Philadelphia Row House."<sup>49</sup> Of the

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<sup>48</sup> JHP to Lord Ashburton, from Newport Rhode Island, 12 August 1839, HSP.

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William Murtagh, "The Philadelphia Row House," Journal of the Society of Architectural Historians 16 (December 1957), 13.



latter he wrote, "...in effect, the resultant plan was like many of the center hall country houses in the Philadelphia area...." Often these houses did not occupy a double lot but rather a large piece of land that included such amenities as gardens, stables and greenhouses.

This type of house began to be common place in Philadelphia during the 1830s and 1840s but has since vanished from view. These were free-standing solid rectangular plans, usually two or three stories high with symmetrical facades. The dimensions were usually close to 50 feet square and the plan consisted of four or five rooms with a stair hall and entrance on the first floor. This house type, the City Mansion<sup>50</sup>, though largely unexamined as a group included: the Dundas-Lippincott mansion (1838) by Thomas U. Walters which stood on Broad Street at Walnut (See Fig. 20); the Roberts House by Haviland, 19th and Walnut Streets; the Thomas Mansion (1838) which graced 1739 Spruce Street; and in North Philadelphia, the Stiles mansion (1840) by Walter, later the Philadelphia Academy of the Visitation at Broad and Poplar Streets.<sup>51</sup> Because of the date when these houses were built the style or mode that dominated the City House type was the Grecian branch of Romantic Eclecticism. Architects responsible for such houses included Haviland, Mills, Strickland, Latrobe and Walter. This house type, the large free-standing urban house with gardens, came mainly from the

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<sup>50</sup> The term "City Mansion" was coined by this author to distinguish that particular type of residence.

<sup>51</sup> This information was taken from papers written as a requirement for "Documentation and Archival Research", Historic Preservation Program, University of Pennsylvania. The papers are held at the Athenaeum of Philadelphia.



availability of open land further from the heavily developed center of Philadelphia and the willingness of their owners to, as Powel wrote, "place themselves on the frontier," blocks from the more fashionable section of the city.

The Grecian mode gained popularity during the early nineteenth century and rapidly spread throughout the nation to become a truly American expression. Talbot Hamlin defined the Greek Revival as the birth of an American architecture that developed during the early years of the 19th century when this country's political system was crystallizing and adjusting to meet the needs of an increasingly complex society.<sup>52</sup> The revolutions in France and America brought great enthusiasm for the classical and the the general idealization of the Classics, which had been alive since the Renaissance throughout the Western World, brought architects and designers closer to the antiquities of both Rome and Greece. The first American building generally recognized to be in a Grecian from was Latrobe's Bank of Pennsylvania (1788-1801), which Tatum described as "stripped classic." Latrobe's Pump House (c. 1797) also was based on Classical models - the columns of the portico were Greek rather than Roman. Kennedy wrote, "the association of bankers with Greek forms that commenced in Britain with... Baring...continued in America as soon as Latrobe secured the commission for the Bank of Pennsylvania."<sup>53</sup>

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<sup>52</sup>Hamlin, 70.

<sup>53</sup>Kennedy, 233.



The belief that the Greek forms were most proper to represent the new nation was reinforced by the Greek War of Independence (1821-29), "by which the Christian Greeks won their freedom from Moslem Turkey."<sup>54</sup> It did not take long for the Greek ideals to be transplanted to America. According to Hamlin, copies of Stuart and Revett's volumes of Antiquities of Athens were to have been found in America shortly after their London publication in 1762. Interest in the antiquities, though Roman, was apparent from Povel's uncle Samuel Povel in his letter of 1764 where he wrote, "the venerable remains of Antiquity...are grand and magnificent beyond what can be conceived by persons who have never seen them." As early as 1806 Nicholas Biddle visited Greece and published an article on architecture in The Port Folio, "which set up Greek forms as the most suitable inspiration for an American Architecture."<sup>55</sup>

The mansion was known as a "white palace" and was printed as such in a newspaper clipping on file at the Historical Society of Pennsylvania, dated 20 April 1902. The house measured 60 feet by 44 feet. This was the main central block of three stories. It was abutted by a one story wing to the east that held the kitchen and probably servants' quarters. The walls that surrounded the property extended the full length of the boundaries and thus made the grounds private. The central block of the house broken into a four register facade with a central projecting Greek Doric portico.

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<sup>54</sup>Tatum, Penn's, 59.

<sup>55</sup>Hamlin, 70.



The entire mansion rested on a low base. The walls rising from the base were smooth and unadorned. They reflected Powel's feelings for the chaste and refined. They were punctuated on the first and second floors by rectangular windows. The central entrance door was flanked on either side by small narrow lites, all of which were protected by the portico. The first and second stories were separated by a salient string course which coincided with the top of the one story kitchen wing. The third story was a diminished story, forming an attic-like floor. The third story was crowned by a projecting cornice with the chimneys appearing above the hip roof.

The interior configuration in the form of a recreation is possible due to the auction catalog, the drawings of the house by Addison Hutton, and photographs of the mansion held at the Historical Society. The catalog makes reference to the following rooms:

Dining Room  
 Drawing Room  
 Saloon  
 Boudoir  
 Vestibule  
 Hall 1st Floor  
 Hall 2nd Floor  
 Center Bed Room 2nd Floor  
 School Room 2nd Floor  
 Western Bed Room 2nd Floor  
 Nursery 2nd Floor  
 East Room 3rd Floor  
 West Room 3rd Floor  
 Center Bed Room 3rd Floor

A description of the house was given by Mrs. Lindsay Patterson in an address to the Historical Society in 1915. This was a description of the house from her memory as a child in the house of her grand-father, General Patterson. Therefore her account must be weighed carefully against primary sources for its accuracy since the Historical Society had, by 1915, occupied the mansion for nearly thirty years and had made



several changes of alterations. Patterson had occupied the house for over forty years and may have made changes in the use and configuration of some of the rooms. Though Mrs. Patterson's account is lengthy, it is the only source that has been located that describes the mansion and grounds in any great detail. Her description is stated, in part:

...His love of flowers was a passion, so the grounds were turned over to Mr. Mather, an English landscape artist, who transferred, as if by magic, the neglected common into a formal English garden. Rectangular walks, bordered by beds of brilliant exotics and rare shrubs and trees, led to the great fountain stocked with gold and silver fish and surrounded by aquatic plants. There were dwarf fruit trees and giant orange and lemon trees, all laden with forbidden fruit, and all alas! sources of varying stages of disgrace for the enterprising youngsters of the family. Two great conservatories held a superb collection of orchids - the first, it is said, in Philadelphia, and dating from Mexican days - as did many of the household furnishings.... The grounds were enclosed by a rubble and rough-cast wall painted yellow. The two greatest gardens of Philadelphia, and the last, were the Patterson and Dundas Lippincott.... the front and rear porticos, with their massive Doric columns, were a distinguishing feature of the mansion. The interior was curiously arranged with huge bedrooms out of all proportion to the rest of the house, and an inexplicable squandering of space for the tripartite stairway in the center of the building, though I believe that was considered very imposing with its wrought-iron balusters and mahogany rails inlaid with ivory. From the front door was entered a dimly lighted entresol, from which opened five doors.... Upon the delicately tinted ceiling was painted also in bright colors, the was god Mars in his chariot driven by his sister Bellona. The really superior frescoing of this and the three adjoining rooms, opening into each other, was done by Uberti and Monaldeschi the pioneer house decorators of old Philadelphia, and the work dated about 1842.... The first door to the right of the entresol led into a small reception room.... The main door opened into the stairway hall, and that again into three rooms - the dining room, the reception room, which opened on the spacious back porch, and the drawing room, opening into the conservatory and also into the small reception room.... Folding doors enabled these rooms to be thrown into one in times of big entertainments. Over the twin mantels in the dining room.... From the ceilings of the three rooms hung three cut-glass chandeliers, identical in size and design, bought about 1835 from an old chateau in the south of France. When the three rooms were thrown into one



the many mirrors facing each other produced a singular illusion...<sup>56</sup>

Important as an addition to Strickland's work and as documentation of a Grecian city mansion, its greatest significance lies, as we shall see, in its thoroughly documented interiors.

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<sup>56</sup> Mrs. Lindsay Patterson, "The Old Patterson Mansion," Pennsylvania Magazine of History and Biography 39 (June 1915), 82.



## CHAPTER III

Powel's Grecian Interiors

Powel's Locust Street interior was thoroughly documented in an auction catalog by C. Wolbert, Auctioneer. That catalog<sup>1</sup>, representing one of the finest collection of Grecian decorative arts in America at that time, will hopefully prove to be a valuable tool in the reinterpretation of the Grecian interior of the 1830s in America. Three hundred copies of the catalog were printed and distributed prior to the auction.<sup>2</sup> The only other Philadelphia auction to compare with Powel's, was the "Public Vendue" of the personal property of William Bingham in 1805, held shortly after Bingham's death. The sale of Bingham's property took place at a great auction held 22 November 1805 at the Bingham Mansion which stood at Spruce and Third Streets. Bingham's biographer, Robert Alberts, wrote that it "was the greatest auction sale the country had seen up to that time. An advertisement in the United States Gazette for November 16 listed a 'Catalogue of the principle articles of furniture and plate'."<sup>3</sup> (See Appendix F)

Like Bingham, Powel was at the forefront of Philadelphia society. He was well educated, had traveled extensively in Europe and the East, and had financial resources to erect a mansion and furnish it with the

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<sup>1</sup> Auction Catalogue, April 20, 1836, John Hare Powel Papers, HSP.

<sup>2</sup> Bill to JHP from John C. Clark, "Printer, Bookseller and Stationer, No. 60, Dock Street, (5th door below Walnut.) April 16th To Printing 300 Copies Catalogue of Stock including Paper & folding \$23.75," John Hare Powel Papers, HSP.

<sup>3</sup> Alberts, 467.



finest goods available. Powel's interiors do not represent "a good example of an interior of the period," or "a thoroughly documented collection," but rather, they are the quintessential Grecian interiors in America and provide one of the finest models found to date for the interpretation of that period.

The first public notice concerning the auction appeared, like the Bingham sale, in the United States Gazette. The Gazette announced that the house would be open for the purpose of examining the furnishings on Monday 18 April 1836 from "9 o'clock in the morning to 6 o'clock in the evening." (See Appendix H) It gave a summary of the contents of the house available at auction, and also stated that the description therein was "imperfect" and that "Ladies & Gentlemen are referred for particulars to the Catalogues, which will be ready for delivery previous to sale."<sup>4</sup> The same advertisement appeared again on Tuesday 19 April 1836. It announced that the sale was to begin at 9 o'clock "this morning...unless the weather should prove stormy, in which case it will be postponed." It is not known whether the sale was intended to be held out of doors, or whether Powel did not want to have the sale inside his mansion during inclement weather, fearing that a large group would damage or soil his house during bad weather. That Tuesday must have indeed been stormy for the auction did not commence until 20 April 1836. The Gazette announcement of that day was similar to the announcement of 19 April in every respect except for announcing that the "furniture may be examined from 7 o'clock, up to the hour of the sale," which had

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<sup>4</sup>United States Gazette, Monday 18 April 1836, Vol. 54, No. 12.55.3, Free Library of Philadelphia.



previously been "9 1/2 o'clock." This gave patrons an extended period in which to view the objects since it had not been possible the day prior. In addition to the furnishings, the 20 April announcement described 2 horses that would also be auctioned "on Saturday next."

Powel's auction began in the Drawing Room on Wednesday 20 April 1836 and ended with a "settlement" on Thursday 29 April 1836. The auction began with the contents of the ground floor and continued to the second and third floors. The first floor consisted of the Dining Room, Saloon, Boudoir, Vestibule, and Hall. (See Fig. 24 for Plan) The second story included: Hall, Centre [sic] Bed Room, School Room, Western Bed Room and Nursery. The third floor listings consisted of only an East Room and West Room and a Centre [sic] Bed Room. The auction ended with rifles, Maderas and other wines, a Barouche and horse.

In addition to the catalog, the auctioneer's ledger has also survived.<sup>5</sup> (See Appendix A) Wolbert recorded each item that was bought at auction, along with its realized price. These two documents, along with the Gazette announcements of the auction, provide an excellent insight into the sale of Powel's furnishings. The newspaper announcement indicated that the auction did not include every item found in Powel's mansion. All the furnishings were to be for bid except the paintings and family plate. The family plate was probably part of his inheritance from his Aunt Elizabeth Powel, but some of the paintings are known to have been purchased abroad. Nothing is known of those "family

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<sup>5</sup> Auctioneer's Ledger, C. Wolbert, 20 April 1836, JHP Papers, HSP.



pieces" since they were not included in the catalog and do not appear in any description or document left by Powel or any diarist of the time.

The auction of Powel's Locust Street furnishings of 1836 was followed by another household auction held in 1840 at his Arch Street mansion. Wolbert's ledger, when compared with the auction catalog of 1836 reveals that many items were not sold. Some items that did not sell at the 1836 auction reappear in the Arch Street catalog of 1840.<sup>6</sup> Powel also tried to sell some items that were not sold at auction through an upholsterer's shop. After the auction of 1836 Powel's drawing room ottomans and chairs, that were not sold, were taken to Hancock & Company. Eli Price, Powel's attorney, wrote to Powel in 1836, "...Hancock cannot sell the chairs & ottomans at the limits fixed by you...will you please to direct what they shall do with them."<sup>7</sup> Like the Locust Street catalog (1836), the Arch Street catalog (1840) lists the contents of separate rooms. The Arch Street catalog began on the upper stories and ended with the contents of the first floor Dining Room, Hall, and three Parlors. The auctioneer's ledger for that sale has not been located; however, Powel did write prices in the margins of the catalog.<sup>8</sup> These two inventories are an exceptional discovery, and

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<sup>6</sup> Auction Catalogue, M. Thomas & Son Auctioneer, 30 April 1840, JHP Papers, HSP.

<sup>7</sup> Eli Price, Esq. to JHP in Paris, 8 July 1836, HSP. According to Poulson's Daily Advertiser, Hancock was formerly of Boston. His firm, located on the southwest corner of Walnut and Third Streets, advertised in the City Directories during the 1830s and his advertisements included an image of a fanciful Grecian sofa.

<sup>8</sup> The handwriting is identical to letters and other documents in Powel's hand. Those values appear in the appendix to this paper and are  
 (Footnote Continued)



together document a period of interior decoration of which little is known - the Grecian interior.

The Grecian Interior falls chronologically between about 1825 and 1845, into what Berry B. Tracy called "the third and final phase of the neoclassical style in America."<sup>9</sup> It was characterized by elements of Greek Revival architecture such as scrolls, acanthus and anthemion. The English inspired neoclassicism of the post-Revolutionary era, known as the Federal style, and the French inspired Empire style evolved into the "simple and plain surfaces of the French Restauration."<sup>10</sup> It was a style based upon simplicity of form and line and upon bold architectonic and monumental elements like the plinth and pillar and the Greek Orders.

Powel began collecting furnishings several years before his mansion was erected. His earliest known purchases of objects that were to appear in his Locust Street mansion were made in February 1831 while in Paris. He purchased a group of paintings and bronzes from Monsieur Billaudes of Paris, which included: several landscapes, Saints "Cecile," "Veronique," Jean, and Catherine, three bronze "Gladiateur," "Vues de Venise, and a "portraite [sic] of the Modona." (See Appendix I) The paintings did not appear in the auction catalog of 1836, and as we

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(Footnote Continued)

distinguished from the auction catalog as it appeared by the use of bold face type.

<sup>9</sup> Berry B. Tracy, 19th-Century America: Furniture and Other Decorative Arts, (New York: Metropolitan Museum of Art, 1970), xii. This is a period and style of furnishings and interiors on which little has been written. It is most often referred to as Empire, which only refer to pieces from the earlier years of the nineteenth century (1804-1820) showing a more French than English influence.

<sup>10</sup> Ibid.



see from the Gazette announcement, were not intended to be sold. Some twenty paintings, however, do appear in the auctioneer's ledger. He also purchased "un Tableau original repuisuitant St. francois d'assise," in Paris during 1831 from a concern specializing in "Lithochromique pour l'Ornement des Anglises ainsi que des Appartements." (See Appendix I) The "gladiateur" was listed in the catalog but did not appear in the auctioneer's ledger. It did however, appear four years later in the catalog of 1840 as "Bronze - Gladiator, purchased in Paris \$80." Another example of objects purchased in Paris during 1831 that did not appear in the 1836 catalog, but listed for sale in 1840, were the "Vues de Venise." These appeared in 1840 as a "Harbour in Italy" and a "Fishing Scene on the Coast of Italy," both selling for \$12.

Furnishing mansions with goods purchased abroad was certainly common in Powel's social circle of what could be called the "American aristocracy." For example, in 1784 William Bingham, after his marriage to Anne Willing, sent a letter from Europe requesting that his plate, looking glasses, and china be sold "for the most they will bring," for he and Anne planned to buy most of their household furnishings in Europe.<sup>11</sup> The construction and furnishing of Bingham's mansion was begun in the year before John Hare Powel was born, so he certainly grew up with the notion that any material possession was well within his reach. Similarly, Samuel and Elizabeth Powel's house must have held treasures acquired by Samuel while on his Grand Tour, which would not have been easily surpassed by Philadelphians of that time. A more

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<sup>11</sup> Alberts, 158.



within a fortnight." The furniture was probably delivered from France in early April 1836. It was either sent with an insufficient finish, or, it had been damaged during shipment. J.B. Jardin "varnished" a good deal of furniture which is listed in a bill to Powel of 20 April 1836, just a week before the sale. Jardin's work took place in the mansion since his bill placed one of the sideboards as being in the "staircase hall."<sup>14</sup> (See Appendix E)

Besides the furniture, other furnishings purchased or ordered from France included silver plate, coffee and tea service, porcelain, clocks, a "French carpet," and yard goods for curtains. As seen from letters of 1833, objects were also ordered from Italy, England and New York. It is in those letters that a clear image of Powel's taste emerges - taste that had been formed over the past forty-seven years of his life in the midst of the highest of fashion and culture found in America and abroad. Powel wrote, "I am building a large mansion for my own residence strictly in the Greek Doric Order."<sup>15</sup> He continued, "...all Gothic pattern & ornaments of gilt or brass [on fireplace grates] I particularly dislike, Bronzed ornaments in certain parts & a little bright steel where not exposed to the heat directly I should not dislike." What Powel wanted for his Locust Street mansion, in order to match his already growing collection of furnishings, was what he called the "chaste classic form & decorations." In 1835 he once again

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<sup>14</sup>It is unlikely that Powel would have his newly arrived French furniture varnished, therefore, one may assume that "varnished" meant, what today may be called, polished or touched up.

<sup>15</sup>JHP to Liverpool, Order for Fireplace Grates, 6 November 1833, Letterbook 1829-43, HSP.



stressed, when placing orders to Italy for mantles, that "the Freize must be ornamented by some chaste and appropriate decoration which must not be crowded and must be without the introduction of human figures."<sup>16</sup>

The "chaste and appropriate decoration" Powel had seen in Napoleonic Paris during his visits in 1806-11, the view of Paris he had of Restauration Paris in 1831, together with the "chaste" designs of such English architects as Soane and Nash in England were reflected in interior decoration through such English publications as Smith's Cabinet-Maker and Upholsterer's Guide (1826), Ackermann's Repository (1809-23), Loudon's An Encyclopedia of Cottage, Farm and Villa Architecture (1833) and Mesengere's Collection de Meubles et Objects de Gout (1802-1805). Copies of Loudon's An Encyclopedia of Cottage, Farm and Villa Architecture, his Encyclopedia of Agriculture, and Dunlaps' History of the Arts and Design were in Powel's Locust Street library and numerous others, by critics of the time, were certainly available. An Ackermann scholar wrote, "in its first year of issue, The Repository must have whetted appetites for the Grecian style."<sup>17</sup> This was truly the case with Powel. He developed such an appetite for the Grecian taste that by 1836 only a mansion in that style would suffice.

What might one learn from these inventories? The furnishings have long since vanished and the mansion itself has been erased from the cityscape for more than eighty-three years. We can however, learn the

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<sup>16</sup> JHP, "Order to Italy," 25 November 1835, John Hare Powel Papers, HSP.

<sup>17</sup> Pauline Agius and Stephen Jones, Ackermann's Regency Furniture & Interiors, (Wiltshire, England: The Crowood Press, 1984), 18.



colors used in certain rooms of the mansion, the lighting of the period, types of carpets, and materials and quantity of furnishings.

#### DINING ROOM

The prevailing color scheme in the dining room was green and yellow with red probably used on the upholstery. This combination of green and yellow was found in the "62 1/2 yards of rich yellow and green curtain fringe," "silk galoon," "curtain cables" and "silk edging," as well as a "set of highly ornamented Dessert Porcelain, Sevre Quality, green and gold," and green and yellow pitchers.<sup>18</sup>

The Gazette announcement described the contents of the dining room and specified "French yellow and green curtain stuff [probably wool] and trimmings" which would have included cables and galoons or tape to match. From the inventory it seems that the curtains were simple, that is to say not a fully draped window consisting of a cornice, a drapery

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<sup>18</sup> Unfortunately a portion of the the auction catalog has been destroyed just above the entry of "61 1/2 yards of rich yellow and green curtain fringe." This portion of the catalog most likely contained the listings for the actual yellow and green curtains. They do not appear in the auctioneers ledger and presumable were not sold. The only curtains that do appear in the auctioneers ledger are "2 pair lemon curtain stuff" and "1 pr Scarlet." These appear in the ledger an having been located in the west room of the second story, however they were listed in the auction catalog as part of the Dining Room. Based on this discrepancy, the author assumes that all of the curtain goods were listed in the auction catalog with the Dining room items. Part of this is missing - the part containing the yellow and green curtains and possibly other curtains - which may have been in the formal rooms or upper story rooms. The other entries for lemon and scarlet curtains are assumed to have been intended for the second floor west room, which is thought to have been the "master bedroom." It is puzzling that only "8 rods & Ornaments" along with "8 curtain holders" appear in the catalog. These appear in the second floor west room along with the scarlet and lemon curtains, therefore making it difficult to establish the configuration of the curtains.



and curtains.<sup>19</sup> Powell's curtains were suspended on rods covered with metal and bronzed mosaic gilt ornaments at each end. Each rod was accompanied by 2 hooks with brass pulleys which were used to hold the rods in place as well as draw the curtains. This system was known as a "French rod" and was recommended by Sheraton in his Cabinet Dictionary as the "most approved of managing window curtains."<sup>20</sup>

The most imposing feature of the dining room must have been the massive sideboard with double consoles. It was "richly carved, entirely of Yellow Siena marble, made to order in Italy, cost \$820." They had been ordered from Italy in November 1835. The profile of the sideboard and consoles were to be "very similar" to the mantle, creating an en suite character. The entire suite, mantle, consoles and sideboard, Powell wished to be of "jaune de Sienna" but the tops of the tables to be "comprised of different variegated pieces." He wrote, "they must be exactly alike except the tops which I should prefer to be dissimilar [sic]." He stressed that he disliked white marble for furnishings and would allow it as a substitute only if the yellow could not be obtained at the price set by him. The substitute was to be "jet black, supposing that the jaune de Sienna [sic] would cost so much as to have not enough to pay for a top two inches thick of fine variegated or veined black marble." He set a limit of \$700 for the mantle, sideboard and consoles, although continued in his letter, "I shall content altho [sic] the mantles should cost less, the tables of the sideboard more than their

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<sup>19</sup> Gail C. Winkler and Roger W. Moss, Victorian Interior Decoration American Interiors 1830-1900, (New York: Henry Holt & Co., 1986), 49.

<sup>20</sup> Ackermann's, 24.



respective limits." He set the limits of both cost and design, but it was left to his agent in Italy, of whom nothing is known, to procure those items. Powel wrote, "the articles which I have ordered from you are for my own residence, I must therefore rely upon the good nature and good taste of your correspondents to be exercised as a favor in a matter which as an affair of business they can scarcely regard." Besides possessing the "chaste" aesthetic, Powel stressed quality of the materials. This was made clear in his words, "let it be of strong kind fitted for constant use and free from defects."

The order to Italy was accompanied by a drawing to which Powel referred several times in his letter. The drawing provided elevations and profiles for the mantle, sideboard and consoles. (See Fig. 25) The elevation for the mantle was to serve as that of the sideboard. This drawing, or a copy kept by Powel, is now at the Library Company as an undated pencil drawing. It is included in the collection which included other John Hare Powel drawings, such as an elevation of a dining room, and drawings of an addition to Powelton. The drawing of the mantle and sideboard was sent to Powel in 1833 from Joseph Cabet, of which nothing is known. In a letter to Cabet Powel wrote, "the drawing which has been sent me is beautiful."<sup>21</sup>

Besides the "Massive Sideboard," the dining room contained: "2 large tables of ebony and curled wood, with consols [sic], richly carved, and Italian marble tops to match the sideboard;" a "Running Sideboard, mahogany and ebony, richly carved;" and a "complete range of

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<sup>21</sup>JHP to Joseph Cabet, 1 July 1833, Powel Papers, HSP.



Dining Tables, 3 pieces, with metallic bronzed ornaments, richly carved." The "range of dining tables" sold at auction for \$34 apiece or \$102 for the three, and the running sideboard brought \$51. The sideboard and 2 large matching tables, if in fact fabricated to match the drawing held at the Library Company, had plain tops and bases and S-scroll console supports at either end. That bold S-scroll design which had appeared as early as 1815 in The Repository became "one of the hallmarks of fashionable furniture of the late 1820s and 1830s."<sup>22</sup>

The S-scroll characterized most of the chairs of the period as well. Such scrolling or klismos chairs, after the Greek klismos chairs which were taken from designs found on Greek tombstones and vase paintings, graced the fashionable dining rooms and drawings of prominent Englishmen and Americans from about 1800 onward. Percier and Fontaine had shown such chairs, the London Chair Maker's and Carvers Book of Prices illustrated the type in 1802 and Thomas Hope possessed examples in his elegant house, beginning in 1804.<sup>23</sup> According to an Ackermann scholar, the klismos chair also appeared as the "Trafalgar chair" or as simply "Parlour chair" or "Grecian." The scrolling was "alluded to continue uninterrupted from the toe, up the leg, round the knee, down

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<sup>22</sup> Ackermann's, 31. The S-scroll had become a hallmark of Grecian architecture as well, and could be found in profusion throughout Philadelphia during the period. Two excellent examples are found at the circular apse-like east end of Strickland's Merchant Exchange Building and at the entrance to The Atheneum by John Notman.

<sup>23</sup> Ackermann's, 29.



slightly along the seat rail, then up the back to scroll over the top and turn down the back."<sup>24</sup> Ackermann himself wrote of the chair:

this pattern of Grecian form, is supposed to be of mahogany; the ornament and frame are made out in an inlay of ebony, The continued line from the top of the back, to the gilt ornament on the front feet, should be pannelled out betwixt two beads. The ornament in the center of the back may in part be carved, and the rest of ebony. The seat and back of the chair are stuffed and covered with red morocco leather, on which are permitted Grecian ornament in black.<sup>25</sup>

Powel's dining room contained 12 such chairs upholstered in Utrecht velvet. They were referred to as "12 Mahogany Chairs, Grecian pattern, with Utrecht velvet seats" and brought \$8.75 each or \$105 for the dozen. The color of the velvet was not specified but we may assume, even though the curtains of the dining room were yellow and green, that they were crimson. The suggested color for dining parlours of the period was consistently red.<sup>26</sup> The saloon adjoining the dining room through

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<sup>24</sup> Ibid.

<sup>25</sup> Ibid, 41.

<sup>26</sup> Powel's Arch Street dining room also contained "12 Mahogany Chairs, inlaid with ebony, Grecian style, with rich crimson velvet seats." Red dining room chairs, as suggested by critics of the period, were probably taken to be such a well established convention that any other color for that room would have been out of the question. Paulin Aguis wrote, "red was the almost obligatory colour for dining rooms." She continued, "George Smith had pontificated in 1808:...'for Eating Rooms and Libraries a material of more substance is requisite than for Rooms of a lighter cast; and for such purposes superfine cloth or

(Footnote Continued)



double doors contained "12 Mahogany Chairs covered with crimson Utrecht velvet." These would have been brought into the dining room for occasions of more than a dozen dinner guests and if all were crimson the continuity of the dining room would not have been disturbed. We may assume that the 24 mahogany chairs in the dining room were also of the same design since the descriptions were similar and since the drawing room chairs were differentiated and referred to "highly ornamented" with yellow damask covers and were substantially more expensive. The floor was carpeted, probably wall to wall, with "Saxony carpet, Persian shawl pattern" with a boarder. The carpeting consisted of 63 yards of carpet and 40 yards of boarder. To protect the carpet he possessed a "Drugget Covering Cloth, 37 yards."<sup>27</sup> The dining room also contained "1 Mirror, Parisian plate, with solid ebony frame" supported by a "Pair [of] ebony Brackets." Two pairs of brackets supporting bronze vases accompanied the consoles. There were 3 pairs of "Metallic Bronzed Vases, 18 inches high, 13 inches wide." These vases were probably located at the ends of the sideboards, either on the top or underneath on the base, which was an approved manner in which to display such pieces and appeared in The Repository. The bronzed vases were ordered from Italy and appear in both the 1833 letter to J. Cabet and in the 1835 "Order to Italy." Powel specified in 1835 that, "thirty dollars [was] to be invested in

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(Footnote Continued)

cassimere, will be the best; the colours as fancy or taste may direct yet scarlet or crimson will ever hold the preference...'" Ackermann's, 26.

<sup>27</sup> Again the color used here was crimson. Ackermann prescribed crimson druggets in The Repository. Powel's Arch Street dining room however contained a "Fine Turkey Carpet about 22 feet square, with boarder," without a drugget, but rather Canton matting.



antique vases and antique busts made of plaster or composition provided the freight should not exceed fifteen dollars."<sup>28</sup> The dining room was littered with other bronze ornaments. Besides the vases, there were 4 castings of lions (\$2 each), 2 of grey hounds (\$3.25 each) and "1 fine casting of the Head of St. John." All of the castings were listed as, "cast at the Royal Factory of Berlin."

The dining room contained 11 pairs of candelabras, lamps and candlesticks. Five pairs of the candelabras were bronze, two were listed as "Grecian" and three as "Gothic." They ranged between 24 inches and 34 inches in height and had either 4 or 6 lights and brought between \$17 and \$39 each at auction. There were 2 pairs of candlesticks, both bronze, one "Grecian" and the other "Gothic," selling for \$3.25 and \$1.25 each. On the marble mantle was a pair of "Bronze single light Mantel lamps, swan pattern" (\$16 each) and a "Double Bronze Mantel Lamp." The candelabras must have been placed on the sideboards and consoles and not on the tables while in use. Each of the 3 dining tables held a "Pair [of] seven light rich Gothic Mosaic Candelabras." They were 32 inches high and sold at auction for \$45 each.<sup>29</sup>

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<sup>28</sup> The term "antique" does not indicate the age of the pieces as the term is used today, but rather indicates the style of the vases. These may have been newly made vases in an Antique style (i.e. Greek or Roman). For example the Arch Street inventory listed "2 very large Medici Vases, made in Florence, in basso relievo, richly chased, 21 inches high \$150 ea."

<sup>29</sup> No indication of the makers of the candelabras was made in the 1836 catalog, however, in the 1840 catalog three makers or concerns were named: Galle, Deniere and Soyer, all of Paris. At the 1836 auction there were 2 astral lamps listed as having sold with the contents of the  
(Footnote Continued)



The lighting in the dining room came primarily from candles. All told the potential for lighted candles in the room was 94 - excluding the mantel lamps which were probably Argand-burner and would have been placed on the mantle to reflect their bright light from the mirror. On the 3 dining tables alone the candelabras had 42 lights with flames a distance of 32 inches, plus the length of the candles, above the surface of the tables. Besides all of the candle potential in the dining room there was a cut glass chandelier or lustre that was suspended from the center of the 16 foot dining room ceiling. Patterson family tradition held that the identical chandeliers in the dining room, saloon, and drawing room "were bought about 1835 from an old chateau in the south of France."<sup>30</sup> The chandeliers, seen in historic photographs, show the Powel mansion during the early years of the Society's occupation of the house. Those chandeliers are presumably the chandeliers that illuminated the rooms in 1836. (See Fig. 27-28)

It is not known whether the mansion was fitted for gas in 1836, however an insurance survey of the Mutual Assurance Company, recorded in 1833, stated that gas was fitted into a nearby house. A gas pipe passed through to a kitchen chimney in Isaac Loyd's house at No. 230 south side of Filbert Street between 13th and Juniper Streets. Loyd was a wealthy silk merchant who owned several houses in the vicinity of Powel's

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(Footnote Continued)

dining room. These were not part of the dining room, but were rather found in the Saloon as we can see from the catalog. The dining room did not contain astral lamps.

<sup>30</sup> Lindsay Patterson, "The Old Patterson Mansion," Pennsylvania Magazine of History and Biography 39 (June 1915), 82. Mrs. Patterson was the grand-daughter of General Robert Patterson.



mansion.<sup>31</sup> This is a surprisingly early date for gas to be in use in houses, for it was not until 1835 that the Philadelphia Gas Company was chartered and it did not commence production until 1836. However, there are claims that gas was in use much earlier than that date. Watson, in his Annals of Philadelphia claimed:

The first gas made in Philadelphia, or in the United States was manufactured by M. Ambroise & Co., Italian fire-workers and artists, and was exhibited in burning lights of fanciful figures, temples, Masonic devices, etc., at their amphitheater, Arch Street between Eighth and Ninth, in August 1796. In 1817 Dr. Charles Peale's Museum, in the State House was lighted.

Other furnishings in the dining room included fireplace fittings and miscellaneous items. These were: a "Large Cast Grate, Grecian Pattern, handsomely polished, never used" which sold for \$70, with a "Fender to match the grate;" a "Polished steel poker," that together with the fender brought \$5; a "Gothic Bronzed Fender, ornamented with polished steel, never used" which went for \$8.50; a "Mahogany Double Tea Caddy with sugar bowl, made in London;" and a "Patent Toasting Fork, new."

Items that were not found in the auction catalog of 1836, were celerets and pedestals. These two items are known to have been in general use throughout fashionable aristocratic dining rooms of the English Regency. Ackermann illustrated the frequent use of both. A "Mahogany Celeret, richly carved, ebony plyths" and several marble stands and pedestals appeared in Powel's 1840 auction catalog.

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<sup>31</sup> Mutual Assurance Company, Policy 5118, June, 1883, Cancelled Policy Files.



The most numerous and costly of any items found in Powel's mansion were, not surprisingly, the plate and porcelain. Powel possessed an extensive collection of both. The plate alone brought \$1131.23 at auction, which only included a portion of the items listed as "Very Superior Silver Plate" and did not include any of the "Best Sheffield Silver Plated Ware." There were: 36 dinner forks, 36 dessert forks, 36 tea spoons, 48 table spoons, and 42 dessert spoons, all of which were "double threaded, King's Pattern." Besides the plate there were sets of ivory handle ware "made to order in England." These included: 36 table knives, 30 dessert knives, 4 carvers and forks, 24 dinner knives, 24 forks. Only 26 pieces were sold, bringing \$6.60.

The 4 sets of porcelain were most impressive. Seven hundred twenty-eight pieces of porcelain appeared in the catalog.<sup>32</sup> All of the porcelain was French with some sets "made to order in Paris." They were not actually Sevres porcelain, the producer of fine porcelain which was by the late 18th century noted for its Neo-Classical designs in porcelain,<sup>33</sup> but were listed as "Sevres quality." The Neo-Classical porcelain from the factories at Sevres were well known in Philadelphia. William Bingham had purchased several Sevres tea sets while in Europe. (See Appendix F)

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<sup>32</sup> This number is not the total, for part of the document is missing. The portion between the first set of porcelain (No. 1) and the third set (No. 3) is missing and another portion is missing which contained part of the fifth (No. 5) set of porcelain and part of the curtain entries. From this we know that there were at least 5 sets of porcelain, with one missing (No. 2), and possibly another which would have been No. 6.

<sup>33</sup> Svend Erikson, Early Neo-Classicism in France, (London: Faber & Faber, 1978), 110.



Powel's sets of porcelain ranged in size from 213 pieces to the smallest of 161 pieces. They were, all but one, white with gold gilt - the one exception was green and gold, which reflected the colors of the curtains and trimmings. Two sets, one white and gold and the green and gold set, were "star pattern." The white "star pattern" had "fillets of gold" and the green and gold set was "embossed" with the "star pattern." Although this set was not produced at Sevres factories, the 30 plates which were part of it were, "richly ornamented embossed Fruit Plates, covered with paintings executed by Sevres artists." The sets included: oval dishes ranging from 22 1/2 inches to 12 inches, tureens, ice pails, custard cups, fruit baskets and dinner settings. Only one set of the porcelain sold at the auction. It brought \$305.<sup>34</sup>

Nothing definite is known of the wall treatment in the dining room, however it is safe to assume that they were papered. Powel gave instructions to his builder, Oneil, in a letter dated 5 June 1832 for a wall treatment. He wanted wood blocks to be inserted into the masonry in the "parlours" (presumably the downstairs rooms - dining room, saloon and drawing room). Powel wrote:

Upon mature reflection I have decided to build in the walls composed of stone throughout the lower part of the House being sufficiently near the joists solid blocks of wood to receive wash boards & half inch strips of Pine upon which canvas will be nailed to admit paper...you may laugh at my experiment I speak from experience having seen it tried...one range of the blocks within the parlours I wish to be adapted

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<sup>34</sup> Porcelain patterns mention in the 1840 catalog included: "sprig," "garland," "dart & flower pattern," "star pattern, treble gist," "festoon," again all of which were French. Other items involved in entertaining and serving was the cut glass ware. The catalog of 1836 only refers to "cut glass dishes" and "cut glass Decanters, Clarets, Wine Glasses and Wine Glass Cooler, to match" but does not itemize. The 1840 catalog does however give a remarkable list of cut glass.



to receive my pictures. If you will come by my house I will explain precisely what I want by showing to you the sizes of my different pictures which must be advantageously placed to compensate for the absence of all the beautiful ornamented Carpenters work which my stone House is to prove wholly needless....35

The 1836 catalog did not list any pictures but the auctioneer's ledger recorded twenty, which were sold from the second floor hall. Likewise the 1840 Arch Street catalog listed 3 pictures on the second story in a back east room with half a dozen chairs, "2 centre tables, Italian marble slabs," in what appears to be a salon or gallery on the second floor.

Powel's dining room of 1836 bears little resemblance to the dining room of 1806 belonging to William and Anne Bingham. Likewise it is strikingly different from the 18th century dining rooms that are believed to have prevailed into the 19th century. The Sheraton style sideboard had disappeared and was replaced by the severe and chaste Grecian sideboard of richly colored yellow marble. The obligatory urn knife cases and girandoles had been replaced by bronze vases and Grecian candelabras fashioned after models from antiquity. Chintz or dimity curtains were not to be found in Powel's interior, but rather had given way to solid boldly colored goods used in combinations of two or more. This change in tastes, as far as interior decoration was concerned, was observed in England as early as 1809 by Ackermann as it swept through prominent houses there. It quickly migrated to America through "aristocratic" individuals like Powel. Ackermann wrote in 1809:

Fashion is ever creating change and variety in furniture. We observe with pleasure a more tasteful arrangement [sic] daily

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<sup>35</sup> JHP to Oneil, 5 June 1832, Powel Papers, HSP.



taking place; the gaudy colours of the chintz and calico furniture have given place to a more chaste style, in which two colors only are employed...In fitting up dining-rooms it has been suggested, that a new system is about to be adopted, in which the architecture and the furniture are rendered subservient to domestic comfort, as well as elegant arrangement.<sup>36</sup>

#### SALOON

Like the dining room, Powel's saloon or middle room was richly appointed with French objects. Seating in this room consisted of a dozen "Mahogany Chairs, covered with crimson Utrecht velvet" and 2 "ottomans with elastic edge cushions covered with crimson Utrecht velvet." The chairs must have comprised a set of 24, along with the chairs in the dining room. They all brought \$8.75 each or \$105 per dozen at auction. The "ottomans" brought \$40 apiece and little besides their upholstery fabric is known.

It is curious that the word "sofa" or "couch" does not appear in the catalogs, but rather "ottoman" refers to seating for more than one person. The use of this word, as opposed to "sofa" indicates that the form of the ottoman was distinct from the sofas of the eighteenth century. The form of these ottomans could have been similar to ottomans depicted in The Repository, or they may have been more similar to the banquette-type piece that was ordered by George Cadwalader in 1835. This piece, now located in Strawberry Mansion, was referred to as a "Divan" in Cadwalader's invoice of 1835. It is more likely that Powel's ottomans resembled the ottomans or couches shown by Ackermann as having low backs. These were set upon plinths or bases with stuffed cushions

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<sup>36</sup> Ackermann's, 131.



on the backs and seats with trim, fringe, and tassels.<sup>37</sup> Ackermann described the ottoman as:

...introduced to us, as its name implies, from one of those Eastern nations were the habits of the people make them necessary - a people whose love of ease has taught them to devise ample means for its disguise...[it is] suited to the manners of the French. It is usually placed in the middle of the drawing room, and about it every kind of decorative article is placed. Here also the tablette, the table de marbre, and the candelabra, find places, and are interspersed with ottoman-like seats...it is a substitute for the fire-place with us, as it becomes the rallying point or conversational centre: here the lady of the mansion seats herself, and here receives her friends...thus the party is collected into a group, occupying the middle of the apartment.<sup>38</sup>

Ackermann's description could not have fit Powel's saloon better. Indeed the "table de marbre" and other objects must have been placed about the ottomans. His table was described as a "centre Table of ebony and live oak, supported by gilded consols with Port-or [sic] marble slab, made in Paris." It sold at auction for \$100 and was probably placed between the two ottomans in the center of the room. Two pier tables were also found in the saloon. They probably flanked the entry into the room from the vestibule and supported candelabras and bronze vases or figures. The pier tables were described as "Massive Pier Tables, entirely of breschia marble, supported by carved consols, with

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<sup>37</sup> Ackermann's, 93, Plate 65. Powel's Arch Street mansion contained "3 extra large Ottomans, stuffed cushions, backs and seats, ebony plynths [sic], cov'd [covered] with [rich crimson] velvet to match the chairs - \$90."

<sup>38</sup> Ibid, 38. The latter portion of Ackermann's description referred to a faineante or idler, shown in The Repository in 1823. This was a low bed-like piece placed in the center of the room with other pieces around it. The terms faineante or idler must have, by 1836, become synonymous in America with ottoman.



mirror backs and ebony frames, made in Paris."<sup>39</sup> Two pair of "double bronze console brackets" were listed as part of the saloon, and were probably located above the pier tables, since no mirrors were found in the saloon. The brackets supported the vases and lighting for the saloon and were listed together in catalog. Lighting consisted of candelabras and astral lamps. There was 1 "Pair very rich massive Gothic bronze 10 light Candelabras, 38 inches high, never used," and 1 "Pair very rich massive Grecian bronze 4 light Candelabras, 27 inches high, never used." This gave a potential of 28 candles, together with "1 Pair large bronze Astral Lamps, Greek Doric pattern, never used." The 2 vases were "large bronze Grecian Vases, antique style, never used." Besides the vases and lighting pieces, the saloon contained a number of bronze figures. They included: a Gladiator, Mercury, Venus de Medicis [sic], Antinous, a Horse, a Bull, and a Bust of Napoleon. The "Bronze Bust of Napoleon" was the only heroic figure in Powel's Locust Street catalog, but the auctioneer's ledger reveals two "Statues [of] Jackson" and two paintings of Bonaparte, one portrait of Napoleon and one portrait of a "Lady."

The saloon floor was covered with a "French Carpet, very rich and costly, but little used," which according to the auctioneer's ledger,

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<sup>39</sup> These pieces did not appear in the auctioneer's ledger and presumably were not sold. Based on this description, and the fact that they were not sold at auction, this author attributes two John Hare Powel pier tables now held at the Atheneum to have been part of the Locust Street interior. The pieces owned by the Atheneum are reported to have come from Powelton, but they were first part of the Locust Street mansion.



was a Brussels carpet. As for the walls or other decorative treatment, nothing is known.

The saloon was the room into which guests first passed before going into the dining or drawing rooms, and for that reason, together with its central location, the saloon related in color and arrangement to both adjacent rooms. Ackermann wrote:

The saloon being an apartment of communication, and through which the principal rooms are approached, the prevailing colors, should harmonize with them...<sup>40</sup>

One can immediately see Powel's saloon as a reflection of the conventions of the period which had been established in England during the 1820s. His saloon was "an apartment of communication" and indeed harmonized in color with the other rooms. The curtains, like the drawing room and dining room, must have been green and yellow, which corresponded to the yellow damask of the drawing room furniture. The upholstery was crimson or red which would have been used on the dining room chairs, making them interchangeable between the saloon to the dining room. Those three colors, red or crimson, green and yellow were the color scheme of the formal rooms and as Ackermann encouraged, the saloon contained all three.

#### Drawing Room

The drawing room was furnished in much the same manner as the saloon. It contained twelve chairs, as did the saloon and dining room, and two ottomans. The chairs in the drawing room were more ornate and

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<sup>40</sup> Ibid. 108.



more costly than those in either the saloon or dining room. The chairs or the ottomans do not appear in the auctioneer's ledger.

The chairs were referred to as "Highly ornamented drawing room Chairs, of ebony and curled wood, covered with yellow damask, to match." They matched the ottomans which were "Large Ottomans of ebony and curled wood." These drawing room ottomans must have been spectacular. They were accompanied by two matching drawing room commodes described as, "Highly ornamented drawing room Commodes, of ebony and curled wood, and gilt and Grecian style, with Italian marble tops." The twelve chairs, two ottomans, two commodes and a "Centre Table" (bringing \$190) were a suite of furniture that, according to the catalog, had not been used and part of it having only been completed a fortnight before the sale. It was all imported from Paris and made the drawing room the most luxurious and extravagantly decorated of any room in the mansion. Ackermann had urged that the saloon must be a "subdued character as will produce in the others [drawing rooms] an effect of greater brilliance."<sup>41</sup> What greater display of brilliance and wealth could have been afforded than a suite of French furniture of exotic woods and gilt covered in yellow silk damask?

The drawing room must have glittered, considering the combination of yellow damask, gilt and bronze. Gilt was found in profusion. The commodes and ottomans were partly gilt and were accompanied by 8 gilt lighting devices. These were: two "richly ornamented bronze and gilt Candelabras, with glass shades, 30 inches high," selling for \$60 each;

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<sup>41</sup> Ackermann's, 108.



four "Greek Doric Mosaic gold Astral Lamps;" and four "very rich gilt and bronze 4 light side Chandeliers," selling for \$26 each.

Despite the ten lighting devices above, the drawing room contained two other extraordinary lighting devices. These were the most spectacular to have been found in the mansion. They were "2 Large Gothic Bronze Candelabras, 6 feet 5 inches high, highly ornamented, with 7 lights, never used, suitable for a church:" together they brought \$270 at auction. Such candelabras were shown by Ackermann in 1826 along with the following description:

If the merit of the invention of candelabra is due to the Greeks, the Romans are certainly entitled to great praise for the perfection to which they brought this kind of decoration, most elaborate and beautiful specimens of which have been discovered, not only in the excavations of Pompeii, but in other parts of Italy.

They are generally either of bronze or marble, and their richness corresponds with the magnificent character of the Roman architecture. This sort of decoration seems not to have been employed in the middle ages....

At the time when the Roman style of architecture was adopted in this country, candelabra were also introduced, and have since formed a conspicuous part of elegant furniture. We now employ them in halls, staircases, libraries, and even drawing-rooms. Their height may be regulated by the dimensions of the apartment in which they are placed, and from their vertical form they are well adapted to the Gothic style, which has been given in the plate. The plan of the first is a triangle, supported by three griffins; and the two octagonals are decorated with pinnacles and flying buttresses.<sup>42</sup>

Other objects in the drawing room included: "1 Pair antique Florence Vases, 19 inches high, 15 inches wide;" "1 Bronze Hercules;" "1 Pair Andirons, Parisian Bronze statues in front;" "1 Gothic Fender, ornamented with polished steel, new;" "1 Pair French Bellows;" "1 Patent

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<sup>42</sup> Ackermann's, 171, Plate 164.



Hearth Brush, bronze metallic handle, new;" and according to the auctioneer's ledger, "2 Statues Jackson," selling for \$12 each. Nothing is known of the wall treatment or floor coverings.

#### BOUDIOR, VESTIBULE AND HALL

The boudior, the vestibule and the hall containing the stairs, made up the northern three rooms of the mansion. The vestibule was entered first and opened into the saloon, boudoir and stair hall. The boudoir contained "1 Massive round Table, entirely of Italian marble" which was recorded in the auctioneer's ledger as "1 Segment Table" selling for \$60. In addition to the center table there were "2 Pier Tables, ebony and curled wood, with consols [sic] richly carved and massive Italian marble tops." The pier tables sold for \$70 each at the sale. There were no chairs or other seating in the boudoir.

The only objects other than the three tables were "1 Pair Mosaic Gold Astral Lamps," selling for \$22.50 each, and "1 Marble Groupe - Puetus and Arria" which sold for \$280. The marble "groupe" undoubtedly sat on the massive round table and the lamps on the pier tables. The floor was covered in "1 Rich Wilton Carpet, first quality, containing 106 yards carpet, and 72 yards border, never been down." Only 163 yards, out of the 178 yards of Wilton carpet and border listed in the auction catalog, were sold.

Canton matting was listed in the catalog as being "first quality." There were 62 yards of Canton matting in the boudoir, but according to the catalog only 59 yards sold.<sup>43</sup> The ledger would lead us to believe

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<sup>43</sup> According to Winkler and Moss, the best matting was from India  
(Footnote Continued)



that matting was in the drawing room, however, this was not the case. The matting listed in the ledger, as being in the drawing room, was actually found in the boudoir. The only other room to have contained matting appears to have been the saloon. There was a total of 105 yards recorded in the ledger for that room.

The vestibule, on the other hand, contained 26 1/2 yards of "English Floor Oil Cloth." This, like the matting in the boudoir and the drugget in the dining room, protected the floor finish. The oil floor cloth sold for \$1.05 per yard, which was only 30 cents less than the Brussels carpet found in the boudoir and only 88 1/2 cents less than the Saxony carpet in the dining room. The pattern of the oil cloth is not known, but it is safe to assume that it imitated square tiles. For vestibules nineteenth-century sources "preferred designs imitating tiles of 'different colored stones' or wood floors."<sup>44</sup> This assumption is further strengthened by Powel's choice for the actual floor finish in the vestibule. In 1835 he ordered "350 white & 350 blue tiles of strong kinds to be fitted to pave a vestibule."<sup>45</sup> These tiles were marble and one foot square. They were used in his Locust Street mansion and must have been intended for not only the vestibule, but for the stair hall as well. The total number of tiles, when compared with the gross square footage of these two spaces indicates that 232 tiles would have been

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(Footnote Continued)

and China and was valued between 35 cents and 50 cents throughout the nineteenth-century. Powel's matting was from China (Canton matting) and sold at auction for 25 cents per yard.

<sup>44</sup>Winkler and Moss, 28.

<sup>45</sup>JHP, Order to Italy, 25 November 1835, HSP.



left over. This would have been enough tiles to have paved the floor of the portico.

The only objects in the vestibule were lamps and brackets. There was "1 Bronzed Hall Lamp, 3 branches, made in Paris, by Riviere, never used" which sold for \$59.50, and "1 Pair Bracket Lamps, nearly new" that went for \$6.75 each. The brackets were described as "1 Pair double consol Bronzed Brackets" that went at auction for \$12 apiece.

General Patterson's grand-daughter recalled the vestibule in 1914 in her talk at the Historical Society. She wrote:

From the front door was entered a dimly lighted entresol, from which opened five doors.... Upon the delicately tinted ceiling was painted also in bright colors, the war god Mars in his chariot driven by his sister Bellona. The really superior frescoing of this and the three adjoining rooms, opening into each other, was done by Uberti and Monaldeschi the pioneer house decorators of old Philadelphia, and the work dated about 1842....<sup>46</sup>

It is not known whether the ceiling frescos, described by Mrs. Patterson were actually executed in 1842, or whether Powel himself commissioned them before he sold the mansion to Patterson. It is worth noting however, that Powel's Arch Street mansion contained parlors, 30 by 21 feet, in which the ceilings were "beautifully painted by Monachesi." (See Appendix C)

The stair hall, referred to as just "Hall" in the catalog and ledger, contained various objects which were mostly utilitarian. First there was a bronzed umbrella stand which sold for \$2.75. It was accompanied by a hat stand that sold for \$4. One lantern and three lamps appear in the ledger, but are not listed in the catalog. These

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<sup>46</sup>Patterson, 82.



were used primarily for traveling up and down the stairs and judging from their price were small and not decorative - the lantern sold for \$9 and the lamps went for \$1.50 each. The stair was had "wrought-iron balusters and mahogany rails, inlaid with ivory."<sup>47</sup> The stairs were covered with "50 yds Stair Oil Cloth." It was "5-4ths" wide, and ran on both sides from lower hall to 2d story. Part of the stairs were definitely covered with Brussels stair carpet but it is not known where or how much of the staircase was carpeted. The ledger listed 47 1/2 yards of carpet.

The more decorative furnishings in the Hall included sideboards, and a mahogany commode. The sideboards were referred to as "Entry Sideboards, with Italian marble tops to match." They presumably matched the mahogany commode, which was "made so as to be used in three distinct parts." The sideboards sold for \$25 and \$29. The commode apparently was not sold. There were three bronzed brackets in the stair hall referred to as, "On Stairs." These were probably at the landing, with the "Double consol Bronzed Bracket" in the center and the "Pair Grecian Bronzed Brackets" on either side, complementing the tripartite stair arrangement.

#### SECOND AND THIRD STORIES

The second and third stories are difficult to analyze. The entries are very brief in the catalog and in the ledger they do not appear in order. For example, kitchen items appear in the third story listing, and the second story hall appears to be labeled incorrectly in the

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<sup>47</sup> Ibid.



ledger. Nonetheless, the second story appears to have been occupied by John and Julia Powel, with the nursery and another bedroom also on that floor. The west room was the most luxurious and must have been the room of John and Julia Powel. Though no bedstead was recorded in the catalog or ledger for that room, counterpane, blankets, bolsters and pillows were recorded. The floor was covered with a Brussels carpet (\$1.75 per yard) and the windows were draped with "Lemon" and scarlet curtains. It contained washstands, bureau, two card tables (probably eighteenth-century), a "Sofa Table" and one mirror. It also contained an urn (\$1.75), two vases (\$3.75 each), and two candelabras (\$17 each).

The center bedroom also contained Brussels carpet, however the center bedroom carpet sold for 10 cents less than the Brussels carpet of the west bedroom. No bedstead was listed in this room but "2 Spring Mattresses" were listed along with two large wardrobes, bureau and washstand. The only bedding listed was a Marsailles quilt, one bolster and two pillows. The nursery held four bedsteads and bedding along with chairs and a "pier glass" and fireplace accessories. (See Appendix A)

The hall on the second floor was a picture gallery. It contained twenty paintings. They depicted soldiers, a postillion, a blacksmith, several of Napoleon, Christ on the cross, and others. (See Appendix A) These were probably European copies of "old masters." They ranged in price from \$7.50 for an interior of a cathedral, to \$17 for a portrait of "Lady [Bonaparte]." The floor in the picture gallery or hall was



covered with 3 Turkey carpets. They were listed as "never put down" and "but little used."<sup>48</sup> One of these carpets sold for \$50 and one for \$32.

The second story hall also contained a mahogany sideboard that sold for \$22. It was probably a Sheraton style eighteenth-century sideboard that would have been considered out of fashion and placed away from the formal entertaining rooms. No lighting devices were recorded in that room. There was a speaking tube to call servants that went from the second and third floor halls to the kitchen.<sup>49</sup>

The third story contained various bedroom articles and stoves. There were also clothes presses, 4 chairs, matting and oil cloth. These rooms do not appear to have been completely furnished since the Powel's did not occupy the house. These rooms do not record anything that is of importance to the interpretation of the formal rooms. (See appendices A and B)

Painting, as stated earlier, was done by John Wright. He occupied a cellar on the west side of Decatur in 1832. Powel gave Oneil instructions that the wood of the windows was to be primed with oil prior to painting. That was in 1832, but paints were not ordered, or prepared until 1836. Pigments and oils, as well as glass were obtained from George Gordorn. (See Appendix J) Although this invoice is not absolutely attributable to the Locust Street house, there is little doubt that it pertains to any other property (accept that of "mis

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<sup>48</sup> One of these Turkey carpets appears in the auctioneer's ledger as part of the saloon, but as that list contains the marble bath tub, the barouche and dish rack, it is obvious that only the first few items were actually from the saloon.

<sup>49</sup> JHP to Oneil, 5 June 1835, Powel Papers, HSP.



hares," which might have been Powel's relative). Like the colors of the dining room and the drawing room, the pigments used in the paints were red and yellow, with some white, purple and black. The pigments were referred to as "Venetian Red" and "Chrome Yellow." It seems reasonable that the windows and door frames, and perhaps the doors as well, were painted with these rather bright colors, possibly using pure pigments in oil.



## CONCLUSION

Powel's rooms, like those of William and Ann Bingham, and Samuel and Elizabeth Powel, were inspired by the great drawing rooms of London and Paris. Given his status and exposure, his tastes can not be considered "ahead of their time" or avant garde. His arrangements and room settings are in keeping with the European critics of the day. However, when compared to other Philadelphians during the same period his polychromed marbles and gilt, enormous candelabra and vases must have produced a spectacle that few could surpass.

As more information similar to these inventories is discovered, curators of period rooms and house museums will have a clearer understanding of the Grecian interior which has gone somewhat neglected among historians and writers. During the past several decades the period room has undergone several reassessments. Carpets have migrated from floors to table tops, floor cloths have made their way into interiors, furniture has migrated from the center of rooms, clustered in "conversation areas" around fireplaces, for example, to the perimeter of rooms. Everything from lighting to color schemes have been reexamined. The period room and house museum have truly been reconsidered in light of primary sources such as these inventories and documents examined during the research for this paper. Alice Cooney Frelinghuysen, Department of American Decorative Arts, The Metropolitan Museum of Art, was recently quoted as saying, "the awareness of the need for documentation is a feature of today's scholarship."<sup>50</sup>

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<sup>50</sup> House & Garden, "The Period Room Reconsidered," edited by Elaine Green (October 1986), 223.



The type of research in this paper is by no means an end in itself. It is however, one step in the process of being able to interpret and assemble a collection of objects to provide a social and historical context to the setting of the Grecian Interior of the 1830s. In no way were Powel's interiors the norm, but rather they were the quintessential Grecian interiors in America.





*John Hare Powel*

Fig. 1

Portrait of John Hare Powel (c. 1810)

Painted by Sir Thomas Lawrence in 1810 - Engraved by Samuel Sartain

Courtesy Historical Society of Pennsylvania, Society Portrait Collection









Fig. 3

"Southwest Corner of Locust & 13th Streets, 1880", executed 1935

Drawing by Henry B. McIntyre

Courtesy Historical Society of Pennsylvania, Society Print Collection





Fig. 4

"Southwest Corner of Locust & 13th Streets. This Residence was built for John Hare Powel in 1832 & purchased by General Robt. Patterson in 1836 after his death in 1881 it was sold, and is now the Hall of the Historical Society of Pennsylvania."

Watercolor by Robert Kennedy, undated

Courtesy of Historical Society of Pennsylvania





Fig. 5

North Elevation of Powel Mansion, then Historical Society of Pennsylvania  
 By Addison Hutton (1834-1916), 14 April 1883  
 Courtesy Historical Society of Pennsylvania



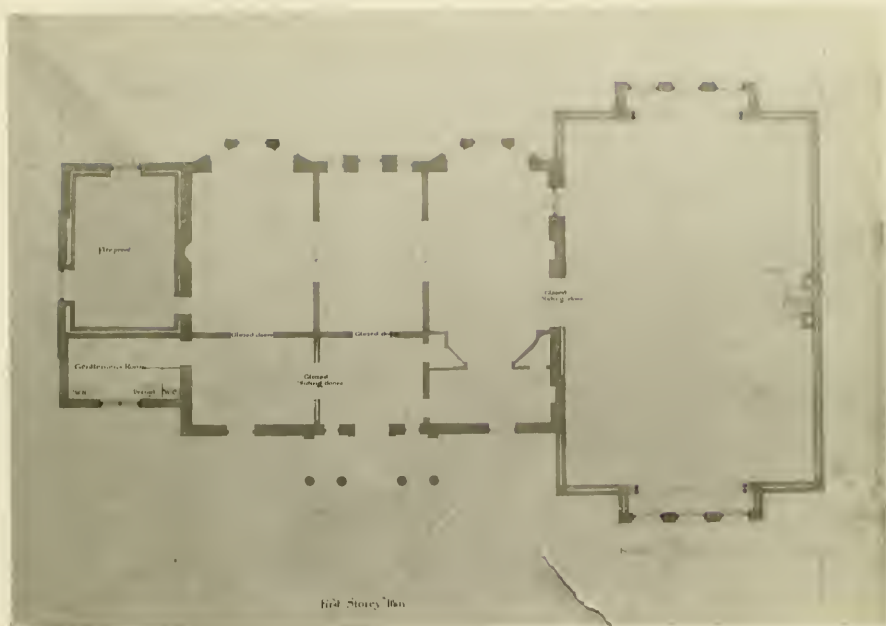


Fig. 6

Plan of Powell Mansion, then Historical Society of Pennsylvania  
 By Addison Hutton (1834-1916), 14 April 1883  
 Courtesy Historical Society of Pennsylvania





Fig. 7

Rear of Powel Mansion, then Patterson Residence

Shows Patterson's Garden and Greenhouses, undated, probably c. 1880

Courtesy Historical Society of Pennsylvania





Fig. 8

Rear of Powel Mansion, then Patterson Mansion

"This is a picture of a meeting of the Aztec Club in the early 1870's [sic] at General Patterson's house. Gen. Grant is present. There is a key to this picture, but the persons can also be identified through me. NBW [N. B. Wainwright] 10-10-40."

Courtesy Historical Society of Pennsylvania





Fig. 9  
Interior of Patteron's Greenhouse, undated, c. 1890  
"Hot house at 1300 Locust Street"  
Courtesy Historical Society of Pennsylvania





Fig. 10  
Powel Mansion, then Historical Society of Pennsylvania, undated, [after 1883  
addition]  
Courtesy Historical Society of Pennsylvania





Fig. 12

Back Porch and Garden, then Historical Society of Pennsylvania, 4 July 1904  
Courtesy Historical Society of Pennsylvania





Fig. 13  
 Back Porch, then Historical Society of Pennsylvania, "c. 1903"  
 Courtesy Historical Society of Pennsylvania



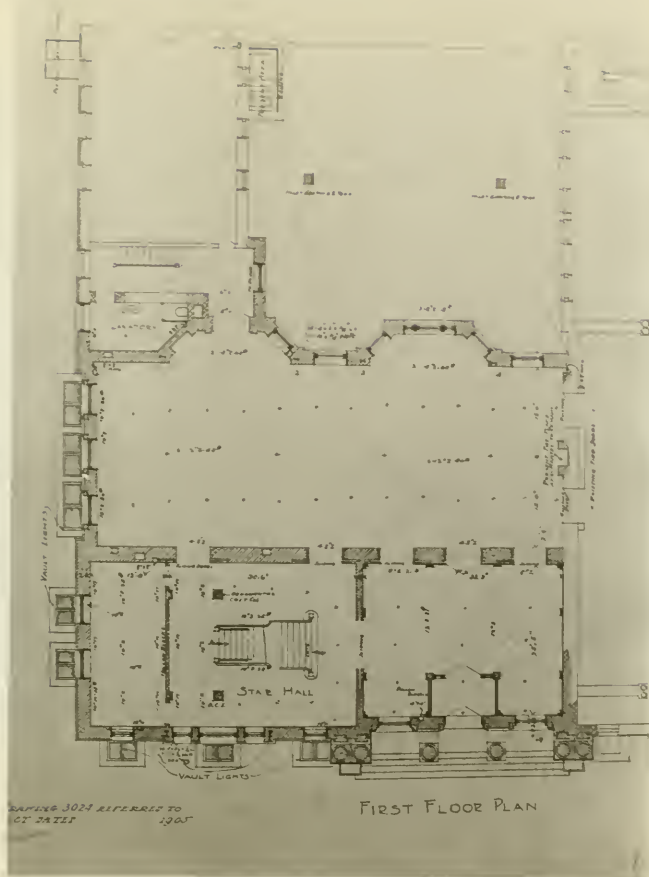


Fig. 14  
 Plan of Current Historical Society of Pennsylvania Building  
 By Savery, Scheetz & Savery Architects with Addison Hutton as Consulting  
 Architect, 1905  
 Courtesy Historical Society of Pennsylvania





Fig. 15  
Stratton Park, Country House of Alexander Baring and Ann Bingham Baring -  
Lord and Lady Ashburton  
From Robert C. Alberts The Golden Voyage, (Boston, 1969)





Fig. 16  
Grange Park, Country House of Alexander and Ann Bingham Baring  
From Robert C. Alberts The Golden Voyage, (Boston 1969)









Fig. 18

Proposed Additions to Powelton

By Haigh Franklin Haigh Architects, Liverpool, 1831

Courtesy The Library Company of Philadelphia





Fig. 19  
 Proposed Additions to Powlton  
 By Haigh Franklin and Haigh Architects, Liverpool, 1831  
 Courtesy the Library Company of Philadelphia





Fig. 20  
Dundas Lippincott Mansion, Corner of Walnut and Broad Streets, July 1883  
Courtesy Historical Society of Pennsylvania





Fig. 21  
Front Elevation of Powelton, 1885  
Courtesy Historical Society of Pennsylvania





Fig. 22  
Rear of Powelton, 1885  
Courtesy Historical Society of Pennsylvania





Fig. 23  
Interior of Powelton, "Ballroom," 1885  
Courtesy Historical Society of Pennsylvania



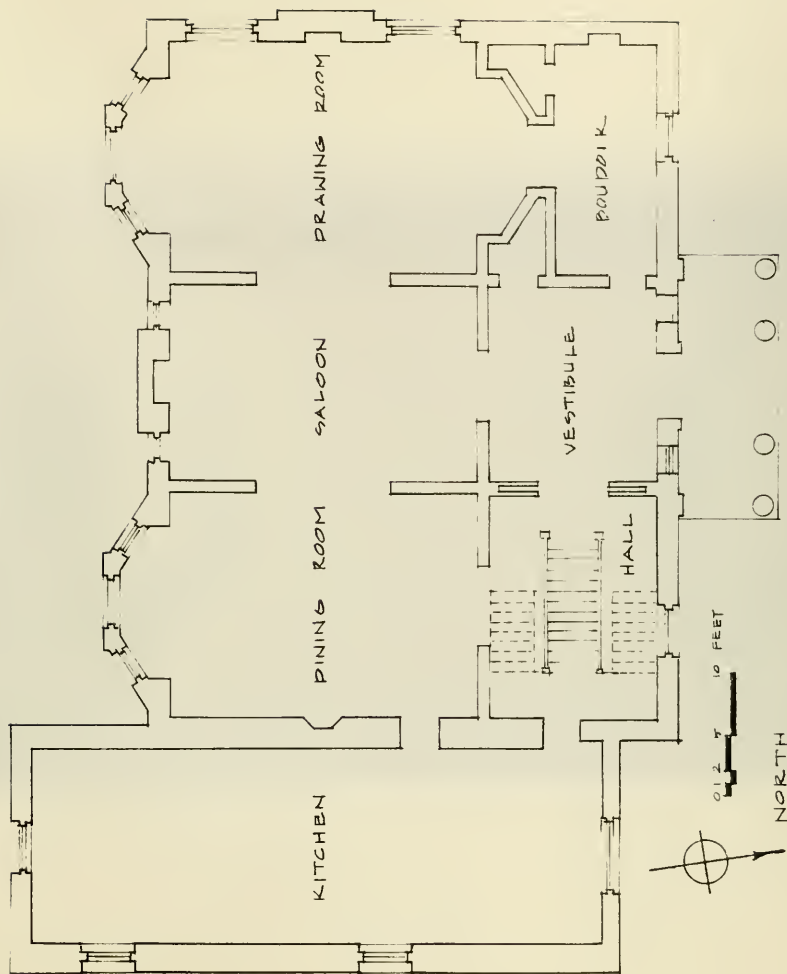


Fig. 24

Powell Mansion First Floor Plan

Drawing by author after Addison Hutton drawing of 1883





Fig. 25  
Drawing of a Sideboard, John Hare Powel Collection, undated  
Courtesy The Library Company



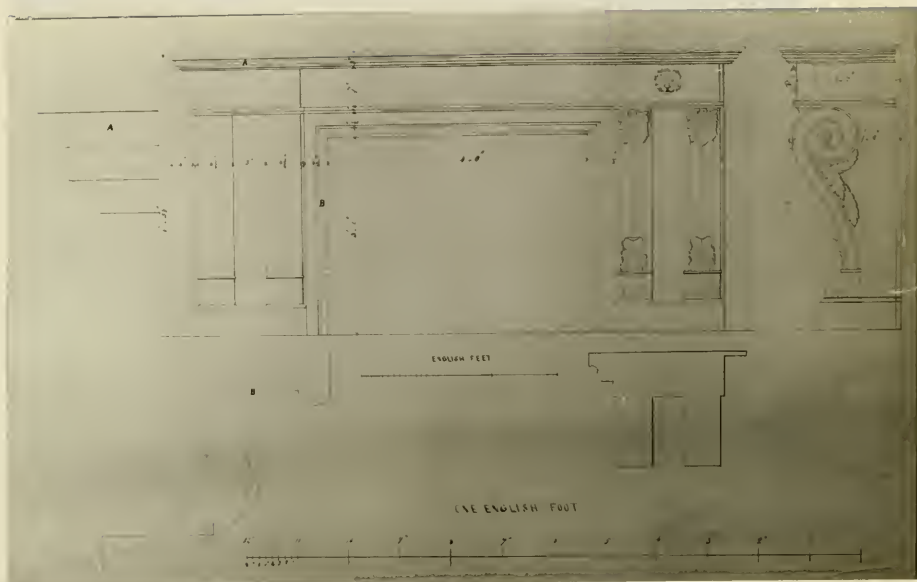


Fig. 26

Drawing of a Mantle, John Hare Powel Collection, undated  
 Courtesy The Library Company of Philadelphia





Fig. 27

Interior of Powel Mansion, then Historical Society of Pennsylvania, 24 June 1889

Looking through "Saloon" into "Drawing Room," taken from "Dining Room"  
Courtesy Historical Society of Pennsylvania





Fig. 28

Interior of Powel Mansion, then Historical Society of Pennsylvania, 24 June 1889

Looking through "Sallon" into "Dining Room," taken from "Drawing Room"



Public Sale By C1 [sic] Wolbert  
Auctioneer April 20, 1836 at The  
S. W. Corner of Locust & Thirteenth  
Streets on atc [auction]  
Col. John Hare Powel

## Dining Room

[lot no.]			
	12 Octagon Salts	.70	\$ 8.40
	2 Oblong do	.75	1.50
	8 Glass Dishes	2.70	21.60
	1 do Sugar		3.00
	10 do Dishes	2.10	21. --
	1 do Tea Caddy		7.50
	1 do Fruit Bowl		6.00
	1 Lot Table Mats		2.25
	2 Round Dishes	2.40	4.80
	1 Shovel tongs & poker		5. --
14	2 Card Racks	1.60	3.20
15	1 Inkstand		2.50
16	2 Mantel Lamps	10.25	20.50
	36 Wines	45	16.20
	37 do	45	16.65
	37 Tumblers	52 1/2	19.42
	10 Decanters	5.75	57.50
	3 do	4.50	13.50
	2 do	8.75	17.50
	18 Wine Coolers	2.20	39.60
	18 Water Goblets	2.50	45. --
	18 Champaines [champagnes]	.75	13.50
	16 do	.35	5.60
	54 Wines	.15	8.10
	33 Clarets	.26	8.50
	16 Finger Glasses	.27	4.32
	9 Wines	12 1/2	4.87
	11 Goblets	.35	3.85
	17 Wines	.15	2.55
	2 Toilet Bottles	3.00	6.00
	1 Running Sideboard		<u>51.00</u>
	Carried Forward		\$ 440.99



		Amt	Brot Forward [sic]		\$
	12 Grecian Chairs				440.99
	1 Mirror	8.75			105.--
	2 Brackets				2.50
No 1	2 Brackets & Vases	5.50			11.--
3	2 Bronze do	15.--			30.--
4	2 do do	11.--			22.00
5	2 do do	13.--			26.--
6	2 Candelabras	16.--			32.--
7	2 do	39.--			78.--
8	2 do	30.--			60.--
9	2 do	18.--			36.--
10	2 do	17.--			34.--
11	2 do	21.--			42.--
12	2 Candlesticks	21.--			42.--
13	2 do	3.25			6.50
	1 Mantel Lamp	1.25			2.50
	1 Toasting Fork				16.--
	1 Cast [iron] Grate				2.00
	1 Fender & Poker				70.00
	1 Gothic Fender				5.--
	94 3/4 yds Sax. [Saxony] Carpet	1.93	1/2	182.30	
	35 1/2 - [yds.] Drugt [drugget] Cover	.50		17.75	
	4 Mosaic Candel. [candelabra]	45.00		180.--	
oz dwt				-----	
24..6	2 doz Tea Spoons K.P. [king's pattern]	1.80		43.74	
36..0	1 doz Tea & 1 doz dest [dessert] spoons	1.80		64.80	
98..3	2 doz Table Spoons	1.85		181.50	
74..8	2 [doz] do do	1.90		141.36	
43..6	1 1/2 [doz] dest do [dessert spoons]	1.80		77.94	
128.13	3 - dinnr [dinner] Forks	1.95		250.67	
42..6	1 - do do	1.90		80.37	
31..2	1 - do do plain	1.60		49.76	
27..2	1 - dest [dessert] do	1.80		48.78	
26.13	1 do do	1.75		46.46	
35..9	3 Mugs	1.70		60.27	
2.11	1 Sugar tongs	1.75		4.46	
8..8	1 Soup Ladle	1.60		13.44	
5.10	6 Salt Spoons	1.65		9.68	
	Carried Forward			\$	2772.34



	Amt	Brot Forward [sic]	\$	2772.34
3 doz Table Knives	10.50		31.50	
2 doz dest [dessert] Knives & forks	4.35		8.50	
1 1 Dinr [dinner] Set Porcelain			305.00	
2 Grecian Cands [candelabras]	18.--		36.--	
2 Astral Lamps	23.--		46.--	
1 Set Shovel tongs & poker			5.50	
12 Mah [mahogany] Chairs	8.75		105.--	
1 Coal Grate			11.--	
1 Fender			3.--	
1 do			11.--	
1 Inkstand			6.50	
1 Pen Supporter			1.50	
1 Bust Napoleon			3.50	
1 Steel Poker			1.75	
2 Lions [castings]	2.00		4.00	
2 Hounds [castings]	3.25		6.50	
Continuation Apl [April] 21st				
Dining Room				
2 Plated Waiters	4.25		8.50	
1 Patent Lock			3.--	
1 do do			1.75	
1 Set Dinner Porcelain			85.--	
11 Bottle Stoppers			1.60	
26 ps [pieces] Ivory Knives & forks			6.50	
2 Yellow Pitchers	1.00		2.00	
1 Green do			1.00	
3 Dining Tables	34.00		102.--	
6 White Pitchers	1.12 1/2		6.75	
1 Centre Table			100.--	
2 Pier Tables	100.--		200.--	
4 Brackets	11		44.--	
Drawing Room				
2 Commodes	102.50		205.--	
1 Centre Table			190.--	
2 Large Candelabs	135.--		270.--	
2 Statues Jackson	12.00		24.00	
1 Gothic Fender			22.00	
Carried Ford [sic]			\$	4631.69



	Amt Brot Ford [sic]	\$ 4631.69
2 Side Chandel. [chandeliers]	26.--	52.--
2 do do	26.--	52.--
2 Candelabras	60.--	120.--
59 yds. Matting	.25	14.75
	Boudior	
1 Segment Table		60.00
1 Marble Group		280.--
138 yds. Wilton Carpet	3.--	414.--
2 Pier Tables	70.00	140.00
2 Astral Lamps	22.50	45.--
25 yds. Brus. [Brussels] Carpet	1.35	33.75
	Vestibule	
2 Brackets	12.--	24.--
2 Lamps	6.75	13.50
1 Hall Lamp		57.50
26 1/2 yds. Oil Cloth	1.05	27.83
	Hall 1st Story	
1 Entry Sideboard		29.--
1 do do		25.--
1 Hat Stand		4.00
1 Umbrella Stand		2.75
32 yds. Oil Cloth	1.00	32.--
1 Lantern		9.--
3 Lamps	1.50	4.50
1 Zinc Pitcher	3.12 1/2	6.25
2 do Wine Coolers	3.50	7.--
2 do do	2.75	5.50
50 yds Stair Oil Cloth	1.02 1/2	51.25
1 Double Bracket		11.--
1 Grecian do	1.50	3.--
	2nHall 2nd Story	
1 Sideboard		22.--
7 5/8 yds Stair Oil Cloth	1.00	7.62
1 Tea Kettle & Stand		15.50
4 Coaster	1.62 1/2	6.50
1 Wine Glass Cooler		9.--
2 Trays & pr. Snuffers		2.25
	Carried Ford [sic]	\$ 6219.14



	Amt Brt Ford [sic]	\$ 6219.14
1 Castor		12.--
1 do		16.50
1 Landscape (Travellers)		11.--
1 do Bridge & Cattle		14.--
1 do Peasants		13.50
1 Painting Dying Father		11.--
1 do Postillion		10.--
1 do Blacksmith		8.50
1 do do		10.--
1 do Dying Trumpeter		----
1 do Surgeon & Soldier		10.--
1 do Benevolent Soldier		13.50
1 do Soldier Wife & Son		12.--
1 do Interior of a Cathl [cathedral]		7.50
1 do Christ on The Cross		7.50
1 do Cat on Picture		8.50
2 do Bonaparte	15.--	30.--
1 do Dog & Regt. [Regent]		9.50
1 do Soldier Wife & Child		8.50
1 Portrait Napoleon		14.--
1 do Lady		17.--
	Centre Bed Room 2nd	
1 Mars. [Marsailles] Quilt		3.75
2 Spring Mattresses	25.--	50.--
65 1/2 yds. Brus. [Brussels] Carpet	1.65	107.60
1 Large Wardrobe		80.00
1 do do		48.--
1 Washstand		25.--
1 Bureau		26.50
1 Toilet Glass		9.50
1 Metallic Washstand		6.00
1 do do		5.25
1 Basin & Ever		1.--
1 Bolster & 2 pillows	2.50	7.50
	West Room 2nd Story	
2 Candelabras	17.--	34.--
2 Vases	3.75	7.50
	Carried Ford [sic]	\$ 6875.30



	Amt Brot Ford [sic]	\$ 6875.30
1 Urn		1.25
1 Paillases		4.75
1 Large Counterpane		5.50
2 Blankets	6.--	12.--
4 do	5.50	22.--
1 Bols. [bolster] & 2 Pillows	3.--	9.--
3 Pillows	1.75	5.25
1 Large Wardrobe		95.--
1 do do		48.--
1 Mirror		60.--
1 Bureau		40.--
1 Maple Washstand		21.50
65 yds Brus. [Brussels] Carpet	1.75	113.75
1 Gothic Fender		9.50
1 Shovel tongs & poker		3.37
1 Mah. [mahogany] Washstand		42.--
2 Card Table	12.--	24.--
1 Sofa Table		20.--
74 yds. 2 pr. [pair] Lemon Curtain stuff	.41	30.34
37 1/2 -- [yds] 1 pr Scarlet do	.52	19.50
8 Rods & Ornaments	1.20	9.60
8 Curtain Holders	2.00	16.--
16 Hooks & Pullies	.35	5.60
63 Brass Rings	.05	3.15
64 do do	.09	5.76

## Hall 2d Story [sic]

5 Dish Cover	1.20	6.00
1 Chaffing Dish & c. [cover]		3.50
1 Roasting jack [rack]		5.75
3 Saucepans	1.25	3.75
3 Copper Dishes	1.50	4.50
2 do Saucepans	1.40	2.80
2 do Stewpans	2.12 1/2	4.25
2 do Jelly Forms	2.12 1/2	5.25
1 Mallet & Knife		1.10
1 Patent Balance & weights		9.50
1 Lot Turkey Carpet		32.--
1 Side Lamp		5.50

Carried Ford [sic]	\$ 7587.02
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Amt Brot Ford [sic] \$ 7587.02

## Nursery

1 Large Closet		43.--
1 Patent Bedstead		8.50
1 Mattress		12.50
1 Bols. [bolster] & 3 Pillows	1.--	4.--
8 Blankets	1.62 1/2	13.00
5 do	1.--	5.--
1 Bedstead		14.--
1 Trunnel Bedstead [trundle]		6.--
1 Mattress on do [bedstead]		14.50
1 Single Bedstead		10.--
1 Mattress		11.--
8 Blankets	2.25	18.--
1 Bedstead		10.50
1 Mattress		10.50
1 Bols. [bolster] & 2 ps. [pillows]	1.25	3.75
1 Blue Comfortable		2.00
1 Mars. [Marseilles] Quilt		6.00
1 Pier Glass		14.25
6 Oak Cane [oak chairs, cane bottoms]	2.00	12.00
1 Zinc Basin & bucket	4.50	9.00
1 Fender tongs shovel & poker		6.00

April 22nd 1836  
West Room 3rd Story

1 Bedstead		6.75
30 yds Matting	.27	8.10
4 Cane Chairs	1.95	7.80
1 Painting Cattle		13.--
2 Clothes Presser	11.--	22.--
1 do do		15.50
1 do do		19.25
16 3/4 yds Oil Cloth	1.20	20.10
36 yds Matting	.25	9.--
1 Plate Warmer		2.25
1 Waffle Iron		1.37
2 Mah. [mahogany] Brackets	43 1/2	.87

Carried Ford [sic] \$ 7946.51



	Amt. Brot. Ford. [sic]	&7946.51
Lot Andirons & Stair rods		2.--
1 Lot Jars & Moulds		1.12
1 " Blue Plates		1.25
8 Brittannica Cups	.12	96
1 Stable Lantern		2.12
1 Lamp &c.		37
1 Lamp for lard		2.87
1 Tray, 2 snuffers & brush		.50
1 Lot Funnels		.15
1 Filterer		7.25

	Dining Room	
2 [ ]	1.90	3.80
6 Stone Pitchers	.87 1/2	5.25
1 do. do.		1.10
4 do. do.	.35	1.40
1 Blue Pitcher		1.75
2 White do.	.70	1.40
2 Sugar Boxes	.35	.70
4 Waiters	1.00	4.00
1 Brush & cork screw		.40
5 Rount Salts	.50	2.50
4 Decanters	2.05	8.20
4 do.	.50	2.00
11 Tumblers	.12	1.32
2 Knife Baskets	.25	.50
4 Candlesticks	8.00	32.--
2 Fruit Baskets	3.25	13.--
1 Clothes Horse in Nursery		3.00

	School Room	
1 Centre Table		25.00
1 Fender		3.--
1 Lot Turkey Carpet		51.--
22 yds. Brus. [Brussels] Carpet	1.00	22.--

	Hall 2nd Story [sic]	
1 Set Porcelain		18.50
1 do do cups & saucers		13.--
1 Lot Coffee Cups & Saucers		10.--

Carried Ford [sic] \$ 8189.92



	Amt Brot Forwd [sic]	\$ 7946.51
1 Porcelain Inkstand		1.12
1 Cake Basket		8.50
	Saloon	
66 1/2 yds Brus. [Brussels] Carpet	.80	53.20
2 Ottomans	40.00	80.--
41 yds Matting	.31	12.71
36 " do	.32	11.52
28 " do	.27	7.56
1 Turkey Carpet		50.--
47 1/2 yds Burs. [Brussels] Carpet	1.25	59.37
14 1/2 yds stair do	1.05	14.96
1 Box Chatteau Lafitte [sic]		18.50
1 do do do		18.50
1 do do Margaut [sic]		24.--
2 do do Lafitte		37.--
2 do Champain [sic]	15.--	30.--
2 do do	15.--	30.--
5 do do	12.50	62.50
1 do Burgandy		5.50
1 Rifle		20.--
1 Partridge Gun		40.--
1 Barouche		300.--
1 Lot Harness		25.--
1 Filterer		7.--
1 Marble Bath Tub		41.--
1 Chamber do		8.00
150 lbs Shot	.06	9.--
1 Dish Rack		.87
1 Meat Tub		1.25
2 Blue Tables	1.00	2.00
2 Ottomans	60.--	120.--
1 Commode		79.--
1 Engine & Horse		20.--
10 Cases Julien	5.90	59.90
8 do Leoville	10.00	80.--
	April 27th Continuation	
1 Bolster		<u>2.37</u>
	Carried Forward	\$ 9529.35



	Amt Brot Ford	\$ 9529.35
2 Comfortables	2.00	4. --
1 Mattress		3.75
1 Bed		9.75
1 Pillow		1. --
2 Bureaus	15. --	30. --
1 Counterpane		3.50
3 Blankets	1.00	3. --
1 Washstand		1.50
1 Lot Pitchers		.75
2 Paintings	1.75	3.50
1 Table		11.50
1 Portable Desk		10. --
1 Lamp & Bracket		1.75
1 Rice Mill		4. --
1 Book Case		50. --
1 Horse		3. --
4 Salts	.50	2.00
8 Demijons	22 1/2	1.80
3 Scuttles	.45	1.35
1 pr. Andirons		2.00
1 Stove		6.00
1 Lot Bottles		.75
1 Waiter		<u>.50</u>
	Total Sale	\$ 9684.75
Charges Comn. 2 1/2		
State Duty 1 1/2	4 [?]	<u>387.39</u>
Net Sales		\$ 9297.36



Settlement April April 28, 1836

Price's Bill	\$ 53.00
Thomas' do	3.35
Cash in Full	<u>9241.01</u>
Nett Sale	<u>\$ 9297.36</u>

Philada. May 7, 1836  
E. & O.E.



CATALOGUE  
OF  
THE HOUSEHOLD FURNITURE,  
PART OF THE  
BOOKS, PLATE, WINES, &C.  
OF

COL. J. HARE POWEL,  
TO BE

SOLD AT PUBLIC SALE,

At his House, at the South-west Corner of Locust and Thirteenth  
Street, in the City of Philadelphia

On Tuesday, 19th April, 1836

Sale to commence at 9 1/2 o'clock, precisely.

DINING ROOM

- 1 Massive Sideboard, with double consols, richly carved, entirely of yellow Sienna marble, made to order in Italy, cost \$820.
  - 2 Large Tables of ebony and curled wood, with consols, richly carved, and Italian marble tops to match the sideboard.
  - 1 Running Sideboard, mahogany and ebony, richly carved.
  - 1 Complete range of Dining Tables, 3 pieces, with metallic bronzed ornaments, richly carved.
  - 12 Mahogany Chairs, Grecian pattern, with Utrecht velvet seats.
  - 1 Mirror, Parisian plate, with solid ebony frame.
  - 1 Pair solid ebony Brackets, supporting the mirror.
  - No.1 1 Pair richly carved large consol Brackets and Vases, bronzed.
  - No.2 1 Pair, precisely the same.
  - No.3 1 Pair Metallic Bronzed Vases, 18 inches high, 13 inches wide.
  - No.4 1 Pair, precisely the same.
  - No.5 1 Pair, the same.
  - No.6 1 Pair large Gothic 6 light Bronze Candelabras, 34 inches high.
  - No.7 1 Pair large Gothic 6 light Bronze Candelabras, 29 inches high.
  - No.8 1 Pair large Gothic 4 light Bronze Candelabras, 26 inches high.
  - No.9 1 Pair large Grecian 4 light Bronze Candelabras, 24 inches high.
  - No.10 1 Pair large Grecian 4 light Bronze Candelabras, 25 1/2 inches high.
  - No.11 1 Pair Bronze single light Mantel Lamps, swan pattern.
  - No.12 1 Pair Bronze Grecian Candlesticks.
  - No.13 1 Pair Bronze Flat Gothic Candlesticks.
- None of the Lamps nor Candelabras have been used.



- 1 Mahogany Double Tea Caddy, with sugar bowl, made in London.
- 1 Double Bronze Mantel Lamp, has been used.
- 1 Patent Toasting Fork, new.
- 1 Large Cast Grate, Grecian Pattern, handsomely polished, purchased in England.
- 1 Fender to match the grate.
- 1 Polished Steel Poker.
- 1 Gothic Bronzed Fender, ornamented with polished steel, never used.
- 1 Saxony carpet, Persian shawl pattern, nearly new, 63 yards carpet and 40 yards border.
- 1 Drugget Covering Cloth, 37 yards.
- 3 Pair seven light rich Gothic Mosaic Candelabras, for dining tables, of which one pair has been used, 32 inches high.

## BEST SHEFFIELD SILVER PLATED WARE.

- 1 Plated Tea Kettle, burner, stand &c. complete.
- 1 do. Tea Pot.
- 1 do. Sugar Bowl.
- 1 do. Cream Pot.
- 4 do. Coasters.
- 1 do. Large Wine Glass Cooler.
- 2 do. Waiters.
- 2 do. Snuffer Trays.
- 2 do. Parlour Candlesticks.
- 2 do. Castors.

## VERY SUPERIOR SILVER PLATE.

- 1 Silver Tea and Coffee Set, viz.
- 1 Elegant Coffee Pot, made in Paris to match.
- 1 do. Tea Pot, made in Paris to match.
- 1 do. Slop Bowl, made in Paris to match.
- 2 do. Sugar Tongs.
- 1 do. Sugar Bowl, made in Paris to match.
- 1 do. Cream Pot, made in Paris to match.
- 3 Dozen Tea Spoons, double threaded, King's pattern.
- 2 do. Dessert Spoons, double threaded, King's pattern.
- 4 do. Table Spoons, double threaded, King's pattern.
- 1 1/2 do. Dessert Spoons, double threaded, King's pattern.
- 4 do. Dinner Forks, double threaded, King's pattern.
- 1 do. Dinner Forks, double threaded.
- 2 do. Dessert Forks, double threaded, King's pattern.
- 1 do. Dessert Forks, double threaded.
- 3 Waiters, silver.
- 2 Mugs, silver.
- 2 Cans, silver.
- 3 Doz. best fluted ivory handle Table Knives, made to order in England.
- 1 1/2 Do. best fluted ivory handle Dessert Knives to match do.
- 2 Carvers and Forks, and 2 Chicken Carvers to match do.
- 2 Dozen plain ivory handle, first quality, Dinner Knives, and
- 2 do. Forks to match.
- 1 do. Plain ivory handle, first quality, Dessert Knives to match.



- 1 Bronze double branch reading Candlestick and Shade.  
No.1 1 Superior Dinner Service of Porcelain, Sevre quality, star pattern, with fillets of gold, made to order in Paris, containing 213 pieces, viz.  
2 Soup Tereens.  
8 Covered Side Dishes.  
3 Butter Tureens.  
1 Salad Bowl.  
4 Oval Dishes, 21 inches.  
2 Oval Dishes. 19 inches.  
2 Oval Dishes, 16 inches.  
4 Oval Dishes, 12 inches.  
96 Dinner Plates.  
24 Soup Plates.

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- No.3 1 Set of highly ornamented Dessert Porcelain, Sevre quality, green and gold, embossed, star pattern, made to order in Paris, containing 166 pieces, viz:  
48 Plates.  
30 Deep Plates.  
24 Custard Cups.  
2 Ice Pails.  
6 Fruit Baskets.  
30 Richly ornamented embossed Fruit Plates, covered with paintings, executed by Sevre artists.  
Note.--But a small portion of the above set has been used.  
--- Cut Glass Dishes.  
--- Cut Glass Decanters, Clarets, Wine Glasses and Wine Glass Coolers, to match.  
No.4 1 Superior Dinner Service, fine white and gold French Porcelain, containing 178 pieces, viz:  
2 Round Tureens.  
6 Covered side Dishes.  
2 Oval Dishes, 19 1/2 inches.  
1 Oval Dish, 17 inches.  
3 Oval Dishes, 14 inches.  
2 Oval Dishes, 16 inches.  
2 Round Dishes, 13 1/2 inches.  
4 Round Dishes.  
1 Salad Bowl.  
4 Butter Boats.  
3 Pickle Dishes.  
108 Dinner Plates.  
24 Soup Plates.  
6 Fruit Baskets, 16 Custard Cups, 12 do.  
4 Round Pickle Dishes. No.5 1 Superior Dinner Service, fine white and gold French Porcelain, containing 171 pieces, to match No. 4.  
2 Oval Tureens.



- 2 Oval Dishes, 22 1/2 inches.
- 1 Oval Dish, 19 inches.
- 1 Oval Dish, 19 inches.
- 2 Oval Dishes, 15 inches.
- 4 Oval Dishes, 12 inches.
- 5 Round Dishes.

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- 62 1/2 Yards rich yellow and green silk Curtain Fringe.
- 125 Yards Silk Galoon to match.
- 12 Yards Silk Curtain Cables to match.
- 125 Yards Silk Edging to match.
- 52 1/2 Yards scarlet and lemon Cotton Fringe to match.
- 1 Piece scarlet double twilled Cotton Curtain Stuff.
- 2 Lemon do. do. purchased in Paris.
- 75 Yards Cotton Cord edging.
- [sic] Yards Cotton Curtain Ties.
- 8 Curtain Rods for Windows, covered with metal, bronzed with Mo-saic gilt metallic ornaments.
- 16 Hooks with brass Pulleys.
- 8 Ornamented Bronze Side Curtain Holders.
- 1 Fine casting of the Head of St. John.
- 4 do. do. Lions.
- 2 do. do. Grey Hounds.
- Note.- All cast at the Royal Factory at Berlin.

#### SALOON.

- 1 Very large bronze 8 day Mantel Clock, antique pattern, made by Galle to order in Paris, strikes, never used.
- 1 Pair very rich massive Gothic bronze 10 light Candelabras, 38 inches high, never used.
- 1 Pair very rich massive Grecian bronze 4 light Candelabras, 27 inches high, never used.
- 1 Pair large bronze Astral Lamps, Greek Doric pattern, never used.
- 1 Pair large bronze Grecian Vases, antique style, never used.
- No.1 1 Pair double bronze Consol Brackets.
- No.2 1 Pair double bronze Consol Brackets.
- 1 Bronze Gladiator.
- 1 Bronze Venus de Medicis.
- 1 Bronze Mercury.
- 1 Bronze Antinous.
- 2 Massive Pier Tables, entirely of breschia marble, supported by carved consols, with mirror backs and ebony frames, made in Paris.
- 1 Centre Table of ebony and live oak, supported by gilded consols with Port-or marble slab, made in Paris.
- 1 Pair Ottomans with elastic edge cushions covered with crimson Utrecht velvet.
- 1 French Carpet, very rich and costly, but little used, 56 yards.
- 12 Mahogany Chairs, covered with crimson Utrecht velvet, to match the Ottomans.
- 1 Antique Florence bronze Horse.
- 1 Antique Florence bronze Bull.



- 1 Coal Grate, used but twice.
- 1 Fender to match, never used.
- 1 Gothic bronzed Fender, never used.
- 1 Bronzed Inkstand.
- 1 Bronzed Wafer Stand.
- 1 Bronzed Pen Supporter to match.
- 1 Bronze Bust of Napoleon.
- 1 Polished Steel Poker.
- 41 Yards Canton Matting, first quality, very little used.

## DRAWING ROOM.

- 2 Highly ornamented drawing room Commodes, of ebony and curled wood, and gilt and Grecian style, with Italian tops.
- 2 Large Ottomans of ebony and curled wood, to match the commodes, with elastic spring seats, made to order in Paris, never used.
- 12 Highly ornamented drawing room Chairs, of ebony and curled wood, covered with yellow damask, to match, never used.
- 1 Ebony Centre Table, with Mosaic Italian marble slab, supported by solid ebony consols, richly carved, never used.
- 2 Large Gothic Bronze Candelabras, 6 feet 5 inches high, highly ornamented, with 7 lights, never used, suitable for a church.
- 1 Pair antique Florence Vases, 19 inches high, 15 wide.
- 1 Bronze Hercules.
- 1 Pair richly ornamented bronze and gilt Candelabras, with glass shades 30 inches high, used twice.
- No.1 1 Pair Greek Doric Mosaic gold Astral Lamps.
- No.2 1 Pair exactly similar.
  - 1 Pair Andirons, Parisian bronze statues in front.
  - 1 Gothic Fender, ornamented with polished steel, new.
  - 1 Pair French Bellows.
  - 1 Patent Hearth Brush, bronze metallic handle, new.
- No.3 1 Pair very rich gilt and bronze 4 light side Chandeliers.
- No.4 1 Pair exactly the same.

Note. - None of the Furniture in this room (the Drawing Room) has ever been used, part of it having been completed within a fortnight.

## BOUDOIR.

- 1 Massive round Table, entirely of Italian marble.
- 1 Marble Grouse-Puettus and Arria.
- 1 Rich Wilton Carpet, first quality, containing 106 yards carpet, and 72 yards border, never been down.
- 2 Pier Tables, ebony and curled wood, with consols richly carved and massive Italian marble tops.
- 1 Pair Mosaic Gold Astral Lamps.
- 62 Yards Canton Matting, first quality.

## VESTIBULE.

- 1 Pair double consol Bronzed Brackets.
- 1 Pair Bracket Lamps, nearly new.
- 1 Bronzed Hall Lamp, 3 branches, made in Paris, by Riviere, never



used.

1 English Floor Oil Cloth, -- yards. [sic]

HALL (1st Story).

1 Mahogany Commode, made so as to be used in three distinct parts.

2 Entry Sideboards, with Italian marble tops to match.

1 Hat Stand. 1 Bronzed Umbrella Stand.

1 English Floor Oil Cloth, -- yards. [sic]

ON STAIRS.

Stair Oil Cloth, 5-4ths wide, running on both sides, from lower hall to 2d story.

1 Double console Bronzed Bracket.

1 Pair Grecian Bronzed Brackets.

1 Hall Lamp.

HALL (2d Story). [sic]

1 Mahogany Sideboard.

1 Turkey Carpet, but little used, -- yards. [sic]

2 Turkey Carpets, never been put down.

Stair Oil Cloth, 5-4ths wide, running to landing in 3d story.

CENTRE BED ROOM (2d Story).

No.1 1 Large mahogany and ebony Wardrobe, new, 3 compartments.

No.2 1 Mahogany Wardrobe.

1 Maple and Rosewood Washstand, with Italian marble top.

1 Mahogany Bureau.

2 Metallic Washstands.

SCHOOL ROOM (2d Story).

1 Round Table, on carved standards.

12 Cane-seat Chairs, of curled wood, Grecian pattern.

1 Fender.

1 Patent Rocking Chair.

2 Reading Lamps, made in London.

1 Fender, Gothic style, bronzed, and ornamented with polished steel.

3 Curled Maple Tables.

1 Turkey Carpet, -- yards. [sic]

2 Elastic Spring Mattresses, made in Paris to order.

WESTERN BED ROOM (2d Story).

1 Large Mahogany Wardrobe, 5 compartments.

1 Mahogany Wardrobe.

1 Mirror, bronzed and gilt frame.

1 Very large Mahogany Bureau, with drawers and closets.

1 Maple Washstand, with marble top.

1 Superior Brussels Carpet, nearly new, -- yards. [sic]

1 Fender, Shovel, Tongs, and Poker.

1 Large size Toilet Glass.

NURSERY (2d Story).

1 Large Mahogany Closet.

No.1 1 Maple Bedstead, Aiken's patent.



- No.2 1 Exactly the same.
- No.3 1 Exactly the same.
- 1 English Painted Floor Cloth, -- yards. [sic]
- 2 Small Mahogany Bureaus.
- 1 Set Shovel, Tongs, and Poker.
- 1 Fender.
- 4 Painted Clothes Horses, with hooks.

## EAST ROOM (3d Story).

- 1 Large double Clothes Press.

## WEST ROOM (3d Story).

- 1 Ornamental imported Cannon Stove, for wood or coal.
- 1 Exactly the same.
- 3 Single Clothes Presses. 1 Double Clothes Press.

## CENTRE BED ROOM (3D Story).

- 1 Ornamental large Cannon Stove, for wood or coal.

## RIFLES AND FOWLING PIECES.

- 2 Rifles.
  - 3 Partridge Guns, brought to American by a Prussian officer, for his own use, made to order.
  - 1 Double barreled Duck Gun, has been but twice used.
  - 1 Single barrel Duck Gun.
- Note.- The above are from approved makers, and are highly finished.

FINE OLD MADERA AND OTHER WINES,  
Ordered in France, from Morton's House.

- Chateau Lafitte, of vintage 1835.
- Chateau Margaut, do.
- Chateau Hautbrien, do.
- Leoville, do.
- Cellery Champagne.
- Sautern.
- A quantity of Old Madeira, and White Hermitage, Burgandy, &c.

## ALSO,

- 1 Very large Italian marble Bathing Tub, entirely new.
- 2 Large imported Filterers, Dish Covers, Knife Trays, Table Trays, and a variety of other Pantry and Kitchen Articles.

## ALSO,

- First quality curled hair Mattresses, Bedding, &c.

## HORSES AND BAROUCHE.

- Also, - 1 Very fine bay Saddle Horse, switch tail.
- 1 Do. do. to match in harness.
- 1 Chestnut Saddle Horse.
- 1 Saddle, Bridle, and steel bits.

## LIBRARY.



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	Volumes.
Locke's Works - - - - -	10
Godwin's Inquirer - - - - -	1
History of Rome - - - - -	3
Chesterfield's Letters - - - - -	3
Watkin's Biographical Dictionary - - - - -	1
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Napoleon and the French - - - - -	1
Fable of the Bees - - - - -	1
Chesterfield's Letters - - - - -	4
Belsham's Memoirs of George III. - - - - -	4
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Principles of Political Economy, by Malthus	1
Godwin's Political Justice	2
Malthus on the Principal of Population	2
Langhorne's Plutarch	5
Chapman's Select Speeches, an American edition	5
Warburton's Letters	1
Allison on Taste, an American edition	1
Bonnycastle's Introduction to Astronomy	1
Stuart on Steam Engines	1
Memoirs of Count Grammont, with Plates	3
Extraordinary Black Book of Church Law and State Representation	1
Goldsmith's History of the Earth	3
Stuart's Philosophy of the Human Mind	1



Walker's New and Improved Pronouncing Dictionary	-	-	1
Segur's Frederick William the 2d	-	-	2
Dillon on Military Establishments and Defence	-	-	1
Johnson's Lives of the Poets	-	-	3
Supplementary Works of Lord Byron	-	-	1
Memoirs of R. L. Edgeworth	-	-	1
Allen's Principles of Modern Riding for Ladies, with Plates	-	-	1
Walder's Key to Pronunciation	-	-	1
Symbolic Illustrations of the History of England	-	-	1
Address by J. D. Godman, M.D.	-	-	1
Wood on Rail Roads	-	-	1
Walsh's Appeal	-	-	1
Parliamentary Logic, by Hamilton	-	-	1
Mirabeau's Letters	-	-	8
Empire of Nairs, or the Rights of Woman	-	-	4
Life of Columbus, and Art of Prolonging Life	-	-	2
The Cottager of Glenburnie	-	-	1
Literary Panarama, royal octavo	-	-	1
Mrs. Mantague's Letters	-	-	2
Sketch of the United States	-	-	1
Histoire De Pologne	-	-	4
Histoire Diplomatic Francaie	-	-	5
Travaux De Mirabeau	-	-	5
Code Civil, by J. A. Rogron	-	-	1

## SCOTT'S WORKS-DUODECIMO.

The Pirate	-	-	2
Nigel	-	-	2
Peveril of the Peak	-	-	3
Quentin Durward	-	-	2
St. Ronan's Well	-	-	2
Red Gauntlet	-	-	2
Betrothed	-	-	1
Talisman	-	-	1
Woodstock	-	-	2
Highland Widow	-	-	1
Fair Maid of Perth	-	-	2
Anne of Geierstein	-	-	2
Count Robert of Paris	-	-	2
Castle Dangerous and Surgeon's Daughter	-	-	1
The Heart of Mid Lothian and Bride of Lammermoor	-	-	2
Legned of Montrose	-	-	1
Ivanhoe	-	-	2
Monastery	-	-	2
Kenilworth	-	-	2
Abbott	-	-	2
Waverley & Guy Mannering	-	-	4
Antiquary and Rob Roy	-	-	3
Tales of My Landlord	-	-	1

Terms at Sale.

C. J. WOLBERT, Auctioneer.



SALE ON THE PREMISES.  
SPLENDID MANSION,  
AND LOT 66 FEET FRONT,  
ON ARCH STREET,  
With Stable and Coach House:

ON THURSDAY MORNING,  
April 30, 1840, at 11 o'clock precisely,  
Will be sold at Public Sale on the Premises,

All that superior four story Brick Messuage and Lot of Ground (now in THE OCCUPANCY OF COL. J. HARE POWEL) situate [sic] on the SOUTH SIDE OF ARCH ST. 164 feet west of Thirteenth St. containing in front on Arch St. 66 feet, and in depth 137 feet to Paper alley. The house is 50 feet in front (leaving a space on each side of 8 feet) built and finished in the best manner - a hall ten feet wide running through the centre - on the west side are two splendid parlours about 30 by 21 feet each, communicating by sliding doors; the ceilings are 16 feet high and beautifully painted by Monachesi. On the east side is a parlour and dining room; a fire proof closet, &c. All the parlours and second story chambers have elegant white sculptured Italian marble mantels. In the second story are four fine chambers, a dressing room, number of well arranged closets - a bath room and a water closet constructed on the most approved plan. In the third story are five rooms, one of which is 60 by 21 feet. In the basement are two large and well arranged kitchens, two cellars, provision vault, wine closet, &c. There is a private staircase leading from the cellar to the fourth story. The house is heated by a furnace. No expense has been spared to render it an elegant and commodious residence. There is a garden with fine grape vines, &c. and on the rear of the lot A SUBSTANTIAL BRICK STABLE and COACH HOUSE fronting on Paper alley. Subject to a ground rent of \$693 per annum.

This might be divided into two elegant houses, using the vacant space of 8 feet on the east for an entrance to the easternmost house.

A large portion of the purchase money may remain on Mortgage, part of it for ten years.

M. THOMAS & SON, AUCTIONEES [sic]  
Philada. April, 1840.

The sale of FURNITURE will commence precisely at 10 o'clock. It may be examined the day previous (Wednesday) from 10 to 6 o'clock.



COL. POWEL'S SALE -- ARCH ST.  
SUPERIOR AND ELEGANT  
FURNITURE,  
HORSES, CARRIAGES, &c.  
CATALOGUE OF THE  
ENTIRE HOUSEHOLD FURNITURE, &c.  
OF  
COL. J. HARE POWEL,  
TO BE SOLD AT PUBLIC SALE,  
At his Residence, Arch Street,  
South side, West of Thirteenth St.  
ON THURSDAY MORNING,  
April 30, 1840, at 10 o'clock,  
BY M. THOMAS & SON,  
AUCTIONEERS.

The Furniture may be viewed on Wednesday from 10 to 6 o'clock.

\*The HOUSE will be sold at 11 o'clock. The HORSES, CARRIAGES, &c. on Friday morning, 1st May, at 11 o'clock, at the Stable in the rear of the Mansion.



[The numbers and dashes appearing after entries are notes of John Here Powell's hand, and indicate prices he hoped to obtain at auction. For example, "50/100" represents 50 cents.]

## CATALOGUE.

The sale will commence in the east room, second story, and be continued throughout in the order of the Catalogue.

## BACK ROOM - Second Story - East.

Mahogany Candle Stand, marble slab  
     Do                      do  
 2 Mahogany Centre Tables, Italian marble slabs  
     Do      Pier Table, Egyptian marble slab and mirror  
 6 handsome maple Chairs, fancy hair seats (6 to match in front  
     chamber) \$5 ea  
 Three ply Carpet,            yds. to match entry [sic] 50/100  
 Canton Matting,            yds [sic]  
 Pair plated Candlesticks, silver edges  
 Pair bronze Taper Stands  
 No. 84-Oil Painting, copy from Vernet, Harbour in Italy 12  
     85- do                  Fishing Scene on the coast of France 12  
     86- do                  do                      do                  Italy 12  
     87-Pair double light bronze and gilt Lamps, never used

## FRONT CHAMBER - Second Story, (East.)

6 handsome maple Chairs, fancy hair seats, (6 to match in back  
     room) \$5 ea  
 Single French plate Mirror            by            in. gilt frame [sic] 303 (40)  
 Superior mahogany Wardrobe, brass mouldings \$40  
 Plainer                  do                  (30)  
     Walnut [sic]  
 Pair mahogany Dressing Tables, Italian marble slabs and mirrors  
 Mahogany Washstand, Italian marble top  
 2 superior spring Mattresses, ordered in Paris 15 each  
 Mahogany Centre Table, Italian marble slab - (15)  
 Pair bronze and gilt Astral Lamps; never used  
 Fine Ingrain Carpet,            yds [sic] 60/100  
 Canton Matting,            yds [sic]  
 Magnifying circular small Mirror  
 Mahogany Bidet \$4 no basin  
 Pair brass Andirons (4)  
 Set brass Shovel and Tongs (2-50)  
 Superior Turkey Carpet, never been down \$90  
 Very fine Wilton Carpet, yard wide; never been down; intended for  
     entry and stairs \$2.75  
 Mahogany Bureau (10)  
 Mahogany Rocking Chair, hair back and seat (8)

## ENTRY - Second Story



Three ply Carpet,        yds. (ditto in room to match) (40/100) [sic]  
 Large mahogany Wardrobe  
 6 rush seat Chairs  
 Mahogany Dressing Bureau, with mirror \$15

#### FRONT CHAMBER - Second Story, (West.)

Handsome walnut Dressing Bureau, marble slab and mirror (25)  
 Do    French Bedstead, extra large  
 Do    Inclosed Washstand, Italian marble slab, tray  
       pattern, extra large - (25)  
 Do    Night Table, Italian marble top (8)  
 Do    Wardrobe, large size - (30)  
       Walnut [sic]  
 Lady's Mahogany Work Table, marble top  
 Handsome Bidet - (5 [sic]  
 6 do    Chairs, French pattern, hair seats - (4)  
 Lady's very elegant mahogany and ebony Wardrobe, with five  
       compartments - \$90  
 Gentleman's        do        with Secretary attached - (80)  
 Single plate French Mantel Mirror,        by        inches - (35) [sic]  
 Very superior French pattern Chair, iron frame, crimson moreen, made  
       by Legambre - 25  
 Statue of Sir Walter Scott; Berlin casting - 9  
 Pair bronze single light Mantel Lamps, cut shades; never used - (4 ea)  
 Handsome Reading Lamp; never used - (\$3)  
 Bronze Astral Lamp; never used - (8)  
 Bronze Candlestick, with shade - (3)  
 Very superior hair Mattress - (35)  
 Straw Paliase - ( [sic]  
 Feather Pillows and Bolster    lbs [sic]  
 Rocking Chair, cane seat and back  
 Very handsome open Stove - (10)  
 Pair brass Andirons - (5)  
       do        Shovel and Tongs - (3)  
 Wire brass top Fender - (2)  
 Fine Turkey Carpet - \$60  
 Floor Cloth,        yds [sic]

#### BACK CHAMBER - Third Story - West.

Pair mahogany Bureaus - (10 ea)  
 Do    French Bedstead (20) (18)  
 French spring Mattress [sic]  
 Three Ply Carpet,        yds [sic] Match in entry and 2d story - (40)  
 Canton Matting,        yds [sic]  
 6 Windsor Chairs  
 Small mahogany Table (2)  
 Maple high post Bedstead (5)

#### ENTRY.

Canton Matting,        yards [sic]



## BACK CHAMBER - Third Story - East.

Pair mahogany Tables - (6) ea  
Mahogany French Bedstead - (18)  
Spring Mattrass [sic]  
Mahogany Bureau -(12)  
Looking Glass - Shaving Glass - (5)  
Washstand - (2)  
6 Windsor Chairs (1 ea)  
Steel Fender (4)  
Pair Shovel, Tongs and Bellows  
Ingrain Carpet, nearly new - 70/100  
Canton Matting, yds [sic]  
Pair linen Window Blinds - (1.50 ea)

## BACK STAIRS.

Venitian Stair Carpet, yds [sic] - (40)

## BACK ROOM - Fourth Story - East.

2 low post Bedsteads - (3)  
6 Windsor Chairs - (1) ea  
Looking Glass - (1.50)  
Painted Table

## FRONT ROOM - Fourth Story - East.

2 low post Bedsteads (3) ea  
6 Windsor Chairs - (1) ea  
Pine Table  
Looking Glass

## FRONT ROOM - West.

2 low post Bedsteads  
6 Chairs. Pine Table Looking Glass

## STAIRS - to Second Story.

Venitian Stair Carpet, 4-4 wide, yds [sic] - (60)  
26 brass Stair Rods

## LOWER ENTRY - First Story.

Handsome walnut Hat and Umbrella Stand - (5)  
Very large and splendid gothic Hall Lamp, 4 lights,  
never used \$36 \$40  
Side Lamp  
Canton Matting, yds [sic]

## DINING ROOM - First Story - East.

Set Table Mats



Patent Cork Screw  
 Champagne Cyphen  
 Brass tinned Knife Tray  
 Large mahogany Tray and stand  
 2 Crumb Brushes

## Cut Glass.

No. 1-54 heavy cut glass Wines - 15/ ea [15 cents each]  
 2-30 do Clarets - 15/ea [15 cents each]  
 3-38 do Tumblers - 25/ea [25 cents each]  
 4-22 do Champaignes - 30/ea [30 cents each]  
 5-17 straw stem Wines  
 6-24 amber col'd do [colored wines]  
 7-Finger Glasses  
 8-14 heavy cut glass Water Goblets - \$1.25/100 - ea  
 9-16 do do Wine Glass Coolers \$1.26  
 10-6 do do quart Decanters - \$3 - ea  
 11-6 do do pint do to match - 2.50 ea  
 12-pair do do Clarets - \$2.25 ea  
 13-1 " do do quart Decanters - \$2 - ea  
 14-set 4 do do Decanters - 2 - ea  
 doz. Glass Bobaches

## China.

No. 15-Fine French porcelain Dinner Service, garland pattern, cont'g  
 [containing] tureen, 4 square covered side dishes, 4 covered  
 vegetable dishes, 20 oval do. 108 plates, 24 soup do (most of  
 it never used) \$250  
 16-Rich French porcelain Dessert Service, dart & flower pattern,  
 containing ice pail, 4 shells, 4 square compotiers, 4 oval do.  
 4 round dishes, 1 deep oval dish, 48 plates, 2 sugar tureens  
 \$100  
 18-Very Elegant Dinner Service, French porcelain, finest quality,  
 star pat., treble gilt, made to order in Paris, cont'g 14 oval  
 dishes, 6 round do. 10 round covered vegetable dishes, 1 extra  
 cover for do. 6 square covered side dishes, 6 sauce boats, 3  
 extra covers for do. 2 large tureens, 1 extra cover, 41 soup  
 plates, 90 dinner plates \$300  
 19-8 Fine French porcelain gilt and white Tea Cups and Saucers  
 (cups & saucers 75/100)  
 20-1 doz. do do Coffee Cups and Saucers,  
 to match, new (75/100)  
 21-1 " festoon white and gilt Tea Cups and Saucers, new (cups &  
 saucers \$1)  
 22-7 sprig pattern decorated do do new  
 23-6 ex. large gilt & painted Breakfast Cups & Saucers (\$1)  
 25-1 doz. ivory handle Table Knives  
 26-1 " do do different pattern  
 27-2 do do Chicken Carvers  
 29-1 doz. French do Table Knives, silver rims



- 30-10-12 doz. ebony handle Table Knives  
 31-6 doz. very elegant ivory handle Knives, silver tips, King's  
 pattern, best steel, made to order in Sheffield - per doz. \$9  
 Mahogany Case for ditto - [\$]9  
 32-1 1/2 doz. Dessert Knives ditto  
 No. 33-1 1/2 doz. Dessert Knives, plated blades, all new - \$12 per doz  
 34-1 " silver blades - \$3 ea - [\$]36 per  
 doz

## Plated Ware.

- 35-5 elegant plated Decanter Labels, new  
 36-2 pair superior plated Coasters, silver edges, new - \$12.50  
 37-Large plated Castor, 4 cut bottles do  
 38-Pair very elegant plated Wine Coolers, silver edges  
 39-Pair plated Cake Baskets, silver edges, new [\$]8  
 40-6 very superior plated Richauds and Covers, or side covered  
 Dishes, silver edges & mountings, 12 pieces, made to order in  
 Paris, used but once \$20 - 2 pieces including covers  
 41-4 elegant plated covered Vegetable Dishes ditto - \$10 ea 2  
 pieces including covers  
 42-Pair plated Candlesticks, silver edges, nearly new  
 43-Pair Table Candelabras, gothic pattern, each 7 lights  
 44-Pair double light bronze and gilt Mantel Lamps, never used  
 45-Astral Lamp, doric column, never used up stairs - [\$]9  
 Pair Foot Stools  
 Rosewood Tea Caddy  
 Mahogany Celeret, richly carved, ebony plyths - \$20  
 Do spring seat Lounge, hair cloth  
 2 large side Tables, curled wood and ebony, with rich carved Consols  
 and Italian marble tops each [\$]100  
 Superior and very large Extension Dining Table, seven extra leaves and  
 circular ends, with richly carved ebony feet and ornaments - \$90  
 12 mahogany Chairs, inlaid with ebony, Grecian style, with rich  
 crimson velvet seats \$7  
 Mahogany Centre Table - (10)  
 2 do French Arm Chairs, spring seats, nearly new - \$15  
 No. 46-2 large Candelabras, Grecian style, inches, made by Galle,  
 Paris, never used [sic] \$15 ea  
 47-Pair of rich English bronze Lamps, Griffin stands, never  
 used \$ (5 ea)  
 No. 48-Pair of rich English bronze Lamps, gothic pattern Griffin  
 stands, never used (5 ea)  
 49-2 very large Medici Vases, made in Florence, in basso relievo,  
 richly chased, 21 inches high \$150 ea  
 50- do do Paris, 21 inches high - \$75  
 51-Pair bronze Vases, antique pattern, pedestals on Sienna  
 marble \$60 ea  
 52-Bronze Mercury, supported on a Sienna marble stand about 2 3/4  
 feet high \$60  
 Fine Turkey Carpet, about 22 feet square, with border \$80



Hearth Rug  
 Lot of Carpeting  
 Canton Matting, yds [sic]  
 Iron Fender, with flat grate  
 Pair steel Shovel and Tongs \$5  
 Pair marble Stands, steel uprights \$4  
 Large brass reflecting Plate Heater, with chafing dish, holds 36 plates,  
     made to order in Paris \$35  
 Large Plate Basket, lined with block tin  
 2 mahogany Knife Trays  
 6 round and square Baskets for Tumblers, &c.

## Silver.

No. 53-30 silver Table Forks, king's pattern, double threaded, made to order in Paris per oz \$1.60  
 54-18 Dessert do do do  
 55-18 Table Spoons do do do  
 56-2 Soup Ladles do do do  
     Pair Sugar Tongs  
 57-12 Dessert Forks, made in London  
 58-12 do Spoons do king's pattern, double threaded  
 Large and elegant Coffee Pot; made in Paris per oz \$1.65  
 Smaller do do per oz \$1.65  
 Cream Jug; made in Paris - \$2  
 Slop Bowl do - \$2  
 Coffee Pot, Tea Pot, Cream Jug and Slop Bowl, Philadelphia make [sic] \$1.40 per oz  
 Very elegant bronze Clock, made to order by Galle in Paris, antique pattern, "Dancing Faune" - \$250  
     (castors - containing 8 bottles)

## FRONT PARLOUR - West.

No. 59-5 tea Cups and Saucers, 10 pieces, Pompeii pat. new  
 60-3 (4) richly decorated and highly gilt ornamental Coffee Cups and Saucers, 6 pieces, new - \$1 ea - or 50/100 for the cups 50/100 for saucers  
 61-7 do do Tea Cups & Saucers, 14 ps. new  
 62-Splendid Dessert Service, porcelain, painted and richly gilt, star pattern, cont'g 2 ice pails, 4 large compotiers, 6 smaller do. 4 shells, 12 custard cups, and custard stand, 4 sugar bowls and stands, 6 fruit baskets, 48 plates, part only used once - \$150  
 63-Set to match, cont'g 4 compotiers, antique pattern upon tripods, 6 smaller do. 4 shells, 4 sugar tureens, antique pattern, on feet, 24 plates, 12 custard cups and custard stand  
 64-2 very large Fruit Baskets, supported on figures, very elegant  
 65-4 smaller do never used, all made to order in Paris [Nos. 63, 64 & 65 listed at \$250.]  
 16 highly decorated painted Plates, each containing a different



- landscape painting, never used - 2.50 ea
- 66-25 Plates, representing historical subjects, exquisitely painted and richly gilt, never used, selected in Paris - [\$15
- 67-12 ornamental Cups & Saucers, rich crimson ground exquisitely painted and gilt, 24 pieces
- Do do Coffee Pot, to match
- Do do Cream Jug do
- Do do Slop Bowl do selected in Paris - \$50 the set
- No. 68-set do do white ground
- 12 Coffee Cups and Saucers, 24 pieces
- Sugar Bowl
- Cream Jug
- Milk do
- Coffee Pot - \$25
- 69-4 splendid Warwick gilt Vases for Wine Coolers, highly chiselled and exquisitely wrought; made to order in Paris; (intended to be used as an ornament for mantels) - \$50 ea
- 70-Very large and splendid Medici Vase, 24 lights surmounted by a figure of Mercury, richly gilt, to match as a centre table ornament, or to be used for pier table - branches made to be used also as bracket candelabra - \$200
- 4 beautiful Mosaic circular Tables, made in Italy
- 12 superior live oak and ebony Chairs, rich yellow damask seats - \$20
- No. 71-Pair Florentine bronze Candelabras, highly ornamented and chased, about 2 feet 10 inches high; made to order by Soyer, Paris - \$60 ea
- 72-Pair do do do antique pattern, highly ornamented and chased, 33 inches high; made to order by Deniere, Paris; never used - \$40 ea
- 73-Pair do do do Pompeii pattern; made to order by Soyer, Paris - \$40 ea
- 74-Pair do do do gothic style, highly finished, 9 lights, 40 inches high; purchased in Paris of Deniere; never used - \$45 ea

## BACK PARLOUR.

- No. 75-bronze Inkstand, 2 cut bottles, new
- Crimson cloth Table Cover
- 12 superior carved mahogany and ebony Chairs, with rich crimson velvet seats - \$12 ea
- 3 extra large Ottomans, stuffed cushions, backs and seats, ebony plyths, cov'd [covered] with velvet to match the chairs - \$90
- Elegant Wilton Carpet, for 2 parlours, yds. little used - \$1.70 [sic]
- Canton Matting, yds [sic]
- Circular Mosaic Table, made in Italy
- No. 78-Pair grand Candelabras, Florentine bronze, richly ornamented &



- chased, 7 feet high, made to order by Soyer, Paris,  
never used - \$100 ea
- 79-Pair do elevating Candelabras, richly chased, antique  
pattern, about 3 feet high, purchased in Paris, never used -  
\$30 ea
- 80-Florentine bronze Centre Lamp, 3 lights, Greek style, 48 inches  
high, Purchased in Paris, made by Deniere, never used - \$75
- 81-Bronze Gladiator, purchased in Paris \$80
- 82-Pair Florentine bronze Card Stands, highly decorated, - \$8 ea
- Handsome ebony and mahogany Chess Board, made in Paris - \$3 ea

#### BACK ROOM - First Story - East.

- An English Filterer - [\$15
- No. 96-Patent wire Cullender [sic]
- 97- do bottle Scrapers
- 98-3 bottle Brushes
- 99-Dinner Set, fine white French porcelain, festoon pattern,  
selected in Paris, containing 93 plates, 20 dessert do. 13  
soup, 7 oval dishes, 8 covered vegetable do. 8 octagon covered  
dishes, 4 deep square dishes, 4 shells, 2 sauce boats, salad  
dish - \$45
- No. 100-78 treble French porcelain Dessert Plates per dozen [\$11.50
- 101-French porcelain Bowl
- 102-6 blue and white Canton china Bowls
- 103-8 white porcelain Pitchers
- 104-2 do Bowls
- 105-8 half pint extra thick French porcelain Mugs - ea 15/100
- 106-2 white porcelain Milk Pots
- 107-pair gilt Fruit Baskets ea \$3
- 115-wire Salad Drier
- 116-2 brass Buckets
- 117-2 pair plated Snuffer Trays
- 118- " " Snuffers
- 119- " steel do
- 120-copper Tea Kettle and Stand
- 121-japan Lamp
- 122-4 brass Chamber Elevating Lamps
- 123-small patent brass Swinging Lamp
- 124- do do
- 125-brass Reflecting lamp
- 126-Feather Duster
- 127-2 block tin Jelly Moulds
- 128-small double wick Reflecting Lamp

M. THOMAS & SON,  
Auctioneers.

#### Horses, Carriages, &c.

- A chestnut sorrel Horse, switch tail, been used under the saddle and  
in harness
- A handsome Barouche, made by Cook & Sons, N. York
- A handsome large square body Wagon, with patent axels; been used but a  
short time
- Set of Harness, made by Lacy



Invoice of 9 Cases Furniture Purchased in Paris, and  
expidited to Havre to be then shipped [?] Utica Capt De  
Peyster by order for account & risk of Geo. Cadwalader Esq.  
of Philadelphia to whom consigned

9 Cases containing	F [franc]	F [franc]
Satin Curtains for 3 windows	@ "	702 28 " 5106.84
" do " 1 Door	" "	" 1730.18
2 Cordons do Sonnette	" 28.	" 56 "-
1 Divan of 12 feet	" "	" 1205.70
6 Cushions	" 191.33	" 1147.98
G.C. 1 Vase en Bronze Dore'	" "	" 150. "-
4 Cushions	" 110.11	" 440.44
2 Canape's	" 1025.60	" 2051.20
4 Cushions	" 123.17	" 492.68
4 Arm Chairs	" 596.88	" 2387.52
6 Chairs	" 538.96	" 2633.67
1 Table de Boules	" "	" 1200. "-
1 Table de Bronze	" "	" 800. "-
1 Galiece Marbre Blas [sic]	" "	" 500. "-
	F	21365.40
Case Packing &c.	" 711.65	
	F	22077.05

E. E. Paris 22 Oct 1835

J Charre



Philadelphia April 20 1836

J. H. Powell [sic] Esq.

to J. B. Jardin

to Varnishing	12 Chairs -	-	-	-	-	-	6---
do	2 Consol tables	-	-	-	-	-	1---
do	2 dozen of Maple Chairs	-	-	-	-	-	3---
do	2 Hall tables	-	-	-	-	-	2-50
do	2 Drawing room Commodes	-	-	-	-	-	3 50
do	4 Ottoman seats	-	-	-	-	-	2---
do	2 Large do	-	-	-	-	-	1---
do	2 Center tables	-	-	-	-	-	1-50
do	2 Dining tables	-	-	-	-	-	2---
do	running Sideboard	-	-	-	-	-	2---
do	1 Dozen of Mahg [mahogany] Chairs	-	-	-	-	-	3---
do	Elong glass frame	-	-	-	-	-	--50
do	Wardrobe in Middle bedroom	-	-	-	-	-	5---
do	a ditto in do	-	-	-	-	-	2---
do	Dressing glass & Bureau	-	-	-	-	-	1---
do	Bedroom commode	-	-	-	-	-	1-25
do	2 Washstands	-	-	-	-	-	1---
do	1 Sideboard	-	-	-	-	-	1-50
do	3 Maple tables	-	-	-	-	-	2---
do	1 Clothes horse	-	-	-	-	-	<u>25</u>
	Carrier over						42 00

Brought over 42 00

Varnishing	2 Bureaus -	-	-	-	-	-	2---
do	large Wardrobe	-	-	-	-	-	3---
do	large Bookcase	-	-	-	-	-	2---
do	3 Maple bedsteads	-	-	-	-	-	3---
do	1 Butlers tray	-	-	-	-	-	--25
do	side board in the Staircase hall	-	-	-	-	-	4---
do	a pier table	-	-	-	-	-	1---
do	15 Maple Chairs	-	-	-	-	-	3-75
do	1 Wardrobe in Nursery	-	-	-	-	-	<u>3---</u>

\$ 64-00

J B Jardin's bill



[Catalogue of the household furnishings of William Bingham, November 1806. Taken from Robert Alberts, The Golden Voyage (1979).]

Catalogue of the principle articles of furniture and plate:

#### HALL

- 1 Large Lamp
- 12 Windsor Chairs
- 3 Composition Pedestals
- 2 Marble ditto with busts of Voltaire and Rosseau
- 4 Bronze Figures
- 1 Female figure composition stone
- A Dial on Composition pedestal
- 2 Marble medallions in gilt frames
- 3 Busts of Franklin

#### FRONT ROOM SOUTH

- 1 Looking-glass, 5 f. 9 i. by 3 f. 9 i.
- 1 ditto 7 f. 3 i. by 5 f.
- 1 ditto 4 f. 6 i. by 1 f. 10 i.
- 3 Chintz window curtains
- A lot, various pieces gilt china
- 1 small bureau
- 12 Mahogany arm chairs with dimity covers
- 2 Settees with ditto
- 2 Mahogany dining tables
- 3 Ditto breakfast ditto
- 1 Music stand and stool
- 1 Night ditto with marble top
- 2 Japanned dove cages
- 2 Small bird ditto
- 1 Pair cut glass lamps
- 1 Pair armed brass ditto
- 1 Derbyshire spar urn and 2 figures
- 5 Pair brass andirons
- 1 Polished steel shovel and tongs
- Bellows shovel and tongs
- 1 Tea urn
- 2 Mahogany writing desks and box with telescope
- 1 Large china churn
- 10 China milch pans
- 4 Mahogany knife cases
- 1 Plate warmer
- 6 lamps and a cat [sic]
- 1 Piano forte

#### FRONT PARLOUR NORTH

- 1 Looking-glass 8 f. 4 i. by 4 f. 3 i.
- 1 Ditto 7 f. 10 i. by 5 f. 11 i.



- 2 Ditto 5 f. 6 i. by 3 f. 10 i.
- 2 Ditto 5 f. 3 i. by 2 f. 10 i.
- 4 Oval ditto
- 2 Rush bottom settees
- 10 Ditto arm chairs
- 10 Ditto single ditto
- 1 Mahogany breakfast table
- 1 Secretary
- 1 Range of dining tables containing 7 pieces
- 5 Mantle ornaments
- 2 Venetian blinds
- 1 Harpsichord

## DINING ROOM

- 2 Looking-glasses 7 f. 8 i. by 4 f. 3 i.
- 4 Sets dimity curtains
- 1 Pair glass chandeliers
- 1 Pair girandoles
- 2 Large mahogany urn knife cases
- 3 Smaller ditto
- 2 Large japanned ditto
- 2 Marble water vases
- 1 Large mahogany side board
- 1 Mahogany wine cooler
- 24 Mahogany chairs morocco bottom
- 1 Pair brass andirons
- 1 Shovel and tongs
- 1 Brass fender and bellows
- 1 Large dining set white French china, gilt edges - 350 pieces
  - Blue dinner set of china, gilt edges
  - Lot blue china - 8 dozen pieces
  - Desert set china blue and gold
- 1 Dining set French china about 100 pieces
- 1 Tea set of blue and gold china on waiter - 43 pieces
- 1 Tea set save [Sevres] china - 47 pieces
- 19 Glass goblets
- 20 Plain
  - 6 gilt tumblers
  - 6 Cut glass ditto
- 25 Plain wine glasses
  - 1 Pair salts
- 20 Lemonade glasses
- 32 Figured wine ditto
- 37 Ditto claret ditto
- 19 Champainge ditto
  - 2 Cut glass quart decanters
- 11 Ditto pint ditto
- 12 Ditto water goblets
- 10 Decanters and goblets plain, cut
- 20 Cut glass dishes and
  - 3 small cups
- 3 Baskets



- 2 butter
- 3 sugar tureens with gilt edges
- 2 Save [Sevres] china bowls and plates
  - Tea set French china about 30 pieces
- 3 Fruit dishes
- 8 plates ditto
  - Desert set pink and gold china
- 1 Large plateau with 17 marble figures
- 1 Large range of dining tables
- 6 Patent brass lamps
- 3 Ditto with reflectors
- 5 Glass ditto
- 1 Moon light shade
- 2 Japanned paper trays
  - Knives and forks silver mounted
  - Desert ditto ditto

## LIBRARY

- 1 Secretary
- 1 Copying machine
- 3 mahogany Book Cases
- 4 Bronze Figures
- 2 Urns on ditto
- 2 Busts
- 1 Centre piece
  - A collection of paintings, prints, &c.

## DRAWING ROOM

- 1 Looking-glass 7 f. 6 i. by 5 f.
- 1 glass Chandelier
- 4 Girandoles
- 4 gilt Candlesticks
- 6 large Arm Chairs
- 9 small ditto to match
- 1 Sopha
- 1 Sopha
- 4 gilt Figures
- 8 sets blue sattin Window Curtains with gilt cornices
- 2 fire Screens
  - Shovel, Tongs and Fender
- 2 gilt branch Candlesticks
- 3 china and gold vases
- 2 Pots of artificial flowers with glass covers
- 2 small Busts on Pedestals
- 1 elegant Carpet 33 f. 6 i. by 23 f.

## BALL ROOM

- 1 mahogany Bedstead 7 feet square with canopy, curtains;
  - matress &c complete
- 1 carpet 22 feet square
- 6 Marseillis Bed Quilts worked



1 Ditto do. plain  
 4 pieces Sattin  
 1 piece do. worked with Gold  
 2 Mandarin Figures  
 15 chairs, stuffed Bottoms  
 1 range of Dining Tables  
 1 large mahogany writing Desk  
 1 Clock and Orrery  
 2 Settees stuffed  
 3 sets muslin Window Curtains  
 2 ditto Chintz do.  
 1 do. pink silk do.  
 8 counterpanes Marseilles Quilting  
 21 table Cloths  
 35 Napkins

## BED ROOM

1 State bedstead with damask sattin curtains  
 1 Looking glass 5 f. 7 i. by 3 f. 11 i.  
 1 Toilet ditto  
 1 Dressing ditto  
 8 Arm chairs, damask stuffed bottoms  
 1 Set of drawers  
 1 Cane cradle  
 1 Dressing table  
 1 Work stand, mahogany

## DRESSING ROOM

2 Mahogany bureaus  
 1 Closet for papers

## FRONT ROOM UP STAIRS S. W. CORNER

A full length portrait of Mrs. Siddons in the Grecian  
 Daughter  
 2 Girandoles with mirrors  
 3 Sets yellow and scarlet window curtains  
 12 Yellow and pink chairs with silk bottoms  
 1 Sopha to match ditto  
 1 Japanned and gold bureau  
 1 Elegant clock  
 3 Card tables  
 1 Lottery table  
 2 Mahogany corner cupboards  
 1 Gold-fish bottle  
 1 Pair of large andirons  
 Shovel, tongs, fender, and bellows  
 1 Carpet 16 feet 8 inches by 24 feet 6 inches  
 2 Boxes of counters

## THIRD STORY



- 1 Mahogany high post bedstead with curtains
- 8 Mahogany chairs
- 1 Clothes press
- 1 Chest of drawers
  - Bedsteads, beds and bedding
- 12 Mahogany chairs stuffed bottoms
- 1 Sopha to match
- 1 Table linen press with drawers
- 1 Mangle
  - A variety of kitchen utensils
  - Window cornices
- 5 Boxes of candles
- 4 Bags of coffee
- 2 Cases fowling pieces
- 1 Ditto pistols
  - Marble vases
  - Marble jambs, and head pieces for chimney
  - Ditto slabs
  - Composition stone ornaments, from the manufactory of Coade, London, consisting of
  - Fascia Medallions Entablatures Mouldings, and Key stones

## PLATE

[Weighed by Mr. Joseph Lownes.]

	oz.	dwt.
1 Soup tureen	111	10
1 ditto do.	111	15
1 punch Vase	96	5
4 sauce Tureens		
4 ladles for do.	114	
4 plated stands for ditto		
6 Salts and 6 ladles	31	12
1 Dutch Kettle with Lamp	49	10
1 soup Ladle	5	5
3 Coasters	6	10
4 Vegetable dishes	154	14
4 Covers for ditto	80	7
1 pair Candlesticks	26	0
2 round waiters, beaded edges	22	8
6 Plates	96	5
1 fish Knife	3	13
1 small round Shaving Box	3	18
1 tea Urn	113	5
1 coffee Unr	43	
1 tea Caddy	18	5
1 sugar Dish	13	15
1 cream Ever	9	15
1 cake Basket	48	15
3 doz. Tea Spoons, gilt,		
9 oz. 16 dwt. each doz.	29	8
1 sugar Tongs to match	1	14
2 silver Goblets gilt inside	15	15
2 Salts without Glasses	3	0



1 soup Ladle	5	12
1 Strainer	5	18
1 bread Basket old fashion	38	10
1 large Tray	78	10
11 Forks	33	
4 do. small	8	8
12 desert Spoons	13	
6 do. do. French	11	12
6 do. do. English	6	10
17 Table do.	38	5
6 do. French	18	17
1 large oval Dish	30	17
1 smaller do.	22	10
4 smaller do.	75	15
2 smaller do.	32	5
2 small round waiters old fashion	28	13
1 pair Coasters	4	6
2 Skewers	3	18
3 gravy Spoons	16	8
1 punch Ladle	1	10
19 French Forks	55	8
16 do. do.	39	3
5 desert Spoons	5	14
4 tea Spoons	2	
1 mustard Ladle	0	12
6 table Spoons	13	5
1 sugar Tongs	0	18

## PLATED WARE

1 large Oval Dish gadroon edges	
1 smaller do. do.	
1 smaller do. do.	
1 round plate do.	
1 Snuffers and Tray	
1 pair Coasters	
1 dish Cross	
1 coffee Ewer	
1 egg Frame with Ladels complete	
4 oval Stands for Salts with sliver edges	

The plate may be seen at Mr. Lowne's, Front street near the Drawbridge, and day previous to the sale.

A. PETTIT & CO. AUC'RS.



[Insurance survey of Columbia House, formerly Marshall House.  
Contributionship Policy No. 8105.]

I have Surveyed a Brick Hotel call'd the Columbia House, belonging to John Hare Povel, situate on the north side of Chestnut Street, East of & near seventh street. The main Building being 73 feet front, 53 feet deep. Eastern Back building 19 feet by 94 feet to carpenter street, both four stories high. Western back building 26 feet by 94 feet deep to carpenter street, 5 stories high. Building fronting on Carpenter street 28 feet by 24 feet three stories high. 18 a 9 in [18 and 9 inch] walls. The lower story of the main house is divided into a large Hall in the middle, two rooms & passage on the East side, & one large room on the west side, the floor of  $5/4$  in [inch] pine, base round, plain casings round the doors & windows, folding sash doors in front, glass 21 by 30 is not moulded, panel'd inside shutters as low as the sash, two large square New windows, with best English glass, the one on the East side of the Portico contains eight lights in front each 38 by 51 in [inches] the two sides four lights of 30 by 51 [inches] in the transom five lights of 24 by 26 in [inches] & in the ends of do. [transom] two lights 30 by 26 [inches]. The window on the west side of the Portico contains in front four lights 38 by 51 [inches] & two of 66 by 51 [inches] two in each end 30 by 51 [inches] the transom in front has six lights of 22 by 26 [inches] & in the ends 30 by 26 [inches]. They both project three feet from the face of the wall, are finished with light framing, having a cross bar of iron, dividing them into two parts, with iron braces inside to stay the frame to the wall. the shutters are loose & panel'd, closing the whole except the transoms, & inside shutters on a line with the front wall. A large Portico over the front door in the centre of the building, supported by four fluted Columns, an Entablature [sic] with parapet on the top, all of white American Marble, covered with Zinc, the Entablature [sic] is continued with wood across each bulk window supported on the two sides by carved brackets, roof of copper. In the Eastern passage, starting near the front door is a straight stairs with two plain rails & ornamented cast iron ballusters leading to the 2nd Story. And at the rear end of the western passage one of the same kind, folding sash doors back, glass 14 by 22 [inches] & 22 by 27 [inches] & some 9 by 12 [inches] inside shutters to the larger doors. The 2nd Story is divided into six rooms & two passages, floor of  $5/4$  in. [inch] yellow pine, base round, single Architraves to some of the doors & windows & plain strips to others, four white Italian Marble mantles with plain pilasters, cap'd & plain frieze & two with panel'd pilasters & frieze. two pair of folding doors. glass 14 by 22 [inches] panel'd inside shutters front & outside do. [shutters] back, one window, glass 9 by 12 [inches] with side lights. Sash are double hung. The 3rd Story is divided into eleven rooms & two passages, one a cross passage, the floor of  $3/4$  in. [inch] yellow pine except two rooms on the East side, which are white pine, base round, & subbase in 5 rooms, two white Italian marble mantles with plain pilasters cap'd & plain frieze, & four of French marble small size & carved, all the doors & windows are finished with plain mouldings & strips. glass in front 14 by 15 [inches] back 12 by 15 in. [inch] The 4th Story divided into eleven rooms & three passages. floor of  $3/4$  in. [inch] yellow pine, plain base



round, & plain strips round the doors & windows, glass in front 14 by 14 [inches] back & east side 14 by 18 [inches] some of the latter folding sash, hung to the jambs. The garret [is] in ten rooms & three passages, the back wall being raised one story above the front rooms square, plain base round & strips round the doors & windows, glass 10 by 18 [inches], three square dormer windows in front, & a bulk on the roof with lights on two sides, a small garret or loft over. Back of the rooms on the East side is a large open stair case, with fluted ballusters, plain brackets & continued rail of mahogany, leading to the 3rd story, & a plain open newel stairs with plain rail leading from a passage in the middle of the house to the garret, & back of this an open stairs leading from the lower story to the 4th story of the back building, & up to the garret. next back in the lower story are four rooms, wash house & large kitchen. the floors of 5/4 in. yellow pine plain base round, plain strips to the doors & windows, a boiler in the wash house, & in the Kitchen a large range & brick furnace with grates & openings for boiling stewing &c. there are four fluted iron columns under the 2 [nd] floor in the west wall are three large windows 20 lights in each, with arch'd heads, glass 12 by 21 in. [inches] the sash in two parts running horizontally on rail way or rollers meeting in the middle. stairs at the south end, open, with plain rail & cast-iron ballusters leading to the 2 nd floor. The 2nd or main story is divided into six rooms & a long passage on the west side, floor of 5/4 in yellow pine, plain base, & casings to the doors & windows, mantle shelf & grate in each room, glass 8 by 11 & 10 by 14 in sash on the seat side of the passage run on rollers right to left. The 3rd & 4th stories are divided in the same manner, the floors of 5/4 yellow pine, base round, single mouldings, sash on the west side large size, six lights wide each glass 10 by 14 [inches] sash sliding horizontally & a window in each room opposite, with plain inside shutters. The garret roughly floored & plastered, a large dormer window in the roof of 12 lights, glass 16 by 20 in [inches] sash in four parts hung to the jambs with outside shutters.

The Western Back building. The basement is divided into six rooms, the floor of 5/4 in [inch] yellow pine, plain base round, doors & windows finished very plain, a large oven in one room & a cooking range of brick work with openings over small grates two rough board partitions dividing the pastry room, bake oven & large pantry closet. the two latter are next to Carpenter street. glass 10 by 12 [inches] & 8 by 12 [inches] a folding sash, outside door, with sliders, a plain open stairs leading from a short passage to the yard & from the same to the 2nd story. The 2nd or main story is divided into a large dining room with a hall & large open stair case. the floor os 5/4 in [inch] yellow pine plain base bevil'd [beveled] & subb'd [surbated] round the room, plain casings or strips round the doors & windows. two large plain dark marble mantles, glass 9 1/2 by 15 [inches] a large room south of the stair case (a Ladies dining room) finished much in the same manner & oppuying part of the main house, in which are two large windows with side lights glass 9 by 15 in. The stair case is open newel & string, plain ballusters & ramped mahogany rail leading from the 2nd story to the garret. and about the middle of building is a private stairs with plain ballusters & straight of mahogany leading from the lower story to the garret. The 3rd story is divided into four rooms & a passage on the west side from north to south, the floor of 5/4 in [inch] yellow pine, finished with plain base, single mouldings & a plain white marble mantle



in each. glass 9 by 15 in. [inch] The 4th & 5th stories are divided in the same manner, floors & finished nearly the same but no mantles. a range windows in the west wall, glass 9 1/2 by 14 & 12 [inches] with stationary reverse blinds on the outside for the purpose of lighting the passage. The garret [is] in four rooms, the floor of comn [common] yellow pine, plain base, casings to the doors, three plain dormer windows in the roof. the Building on Carpenter Street, lower story, principally passages & Privies & part of the 2nd story the same & another part for sidh washing &c. with boilers, sinks & pipes, the upper story rough for sleeping rooms.

The front of the main building is rough cast & jointed in imitation of hewn stone, has a brick Eave front & back & a valley gutter between it & the back buildings. The western back building has a brick Eave the Eastern a plain wooden Eave, both shed roofs, tin gutters & pipes. all the rooms in the building are papered except the Kitchens & garrets & the passages in the Eastern & western back buildings. A Furnace in the Cellar of front house safely built.

[ ? ] 25. 1850. John C. Evans  
surveyor

[ ? ] 15.000 Insured by the Mutual Assurance Company allowed and in case of lots the same to be borne proportionally.  
Liberty of a Hotel.

Policy No. 8105 [ ? ] 9300 Deposit \$248.--

Agreed to be correct.  
John Hare Powel



[United States Gazette, Monday 18 April 1836]

By C. J. Wolbert,  
Philadelphia Auction Mart  
Carpenter's Court, Chestnut street, Between Third  
and Fourth streets.

Col. Powell's [sic] Furniture--Card.

C. J. Wolbert respectfully announces that Col. Powell's house will be open on Monday next the 18th inst., from 9 in the morning until 6 o'clock in the afternoon [sic], a general invitation is given to ladies and gentlemen, to examine the furniture, &c. during that time.

The house will also be open early on Tuesday morning, the sale will commence at 9 1/2 o'clock precisely,

COL. J. HARE POWELL'S [sic] FURNITURE,  
PLATE, WINES, HORSES,  
LIBRARY, &c.

On Tuesday, 19th instant,

At 9 1/2 o'clock, at the Mansion House, corner of Locust and Thirteenth streets, in the city of Philadelphia - all the superior Furniture, &c. (except the Paintings and Family Plate) the property of Colonel Powell [sic], who is preparing to sail for Europe, amongst which will be found:

A massive sideboard, with double cousoes [consols], richly carved entirely of yellow Vienna [Sienna] marble, made to order in Italy, and cost \$820; 2 large tables of ebony and curled wood, richly carved, with Italian marble tops to match the sideboard; a running sideboard of mahogany and ebony; complete range [of] dining tables, three pieces, with metallic bronze ornaments, richly carved; mahogany chairs, Grecian pattern, with Utrecht velvet seats; mirror of Parisian plate, with solid ebony frame; solid ebony brackets; richly carved and bronzed vases; rich bronze candelabras; bronze mantel lamps, swan pattern; bronze Grecian candlesticks [sic]; flat Gothic candlesticks; double bronze mantel lamp; coal grate, Grecian pattern, ordered in England; Gothic fenders, Persian shawl pattern Saxony carpets; drugget covering cloth; Gothic candelabras; Sheffield plate kettle, pot; sugar; cream; coasters; wine coolers; waiters; trays; candlesticks; castors; &c.

Also superior silver tea and coffee service, double threaded kings pattern tea spoons, dessert do [spoons], table do [spoons], dessert forks, table do [forks], waiters, mugs, cans; fluted ivory handle knives and forks, dessert do [forks], dinner service of porcelain, star pattern with 3 fillets of gold made to order in Paris, 213 pieces, a superior service do 153 pieces, splendid dessert service of porcelain, superior quality 166 pieces, superior dinner service, of white and gold French porcelain 178 pieces, splendid cut glass, a quantity of double damask Russian table linen and matting, all of the first quality and imported to order; French yellow and green curtain stuff and trimmings, fine Berlin castings, heads of St. John; Lions & Greyhounds, Brussels and turkey [sic] carpets, bronze 8 day mantel clock Gladiator, Venus de Medicis; Mercury, Antinous, massive pier tables entirely of Breschia marble very rich, centre tables of ebony and live oak, with portor [sic] marble slabs made in Paris, pair of ottomans, covered with Utrecht



velvet, French carpets, mahog [mahogany] chairs, antique Florence bronze horse; do [bronzel] bull, drawing room commodes, of ebony and curled wood, with Italian marble tops.

Large ottomans to match the commodes, highly ornamented dining room chairs of ebony and curled wood, covered with yellow damask; ebony centre table, with mosaic italian [sic] marble top; antique florence [sic] vases; large gothic [sic] bronze candlesticks; bronze hercules [sic]; grecian doric mosaic; gold astral lamps, massive round table; entirely of italian [sic] marble, canton matting splendid bronze brackets, bronze hall lamp, english [sic] floor cloth, large mahogany & ebony wardrobe, several mahogany wardrobes, elastic spring mattresses, metallic washstands, italian marble bathing tub, 3 horses, barrouche, harness, saddles, bridles, fine old madeira, and other wines, 3 partridge guns, brought by a prussian officer to America, for his own use, double barrel duck gun, single duck gun, and a very extensive library, &c. &c. &c.

This advertisement being neccessarily [sic] imperfect, (but a portion of the articles for sale, being included therein.) Ladies & Gentlemen are refered for particulars to the Catalogues, which will be ready for delivery previous to sale.



Feb. 2, 1831

Note des Tableaux vendus a Monsieur le Colonel Hare Powel.

## Savoir

		[francs]
1 Grand paysage vue de foret par Jean Noth		700.
[Large Landscape View of a Forest by Jean Noth]		
1 [ ? ] genre d'Hobbema foret et chaumiere		200.
[Forest and Thatched Cottage]		
1 Sainte Cecile du guide		300.
1 Moncheron paysage		<u>300.</u>
[Landscape]		1500.
Sainte Veronique Dominique	130.	130.
1 Teniers Tentation de St antoine		0 1630.
1 grand paysage Everdingen		
[Landscape]		
1 Madona par Sapo Ferrota		1000.
1 Paysage par Pinaker		
1 Carrache Beigneuse		
1 Scene [ ? ] par Fleury		0 350
3 Bronze le [ ? ] a mese de la Cheval gladiateur		
Les bronze le carrache Pinaker pour		<u>0 1100.</u>
		1450.
		<u>2630.</u>
Scene de Boehomienne		4080.
2 Vues de Venise		
[Views of Venice]		
1 St Jean de l'ecole de Rubens		
[After Rubens]		
1 Marriage de St. Catherine		
		<u>150.</u>
rein accoumpte quatre Mille francs		4230.

a 2 fevrier 1831

Billaudes







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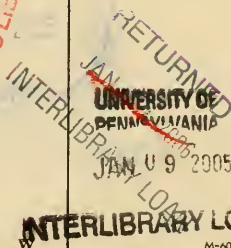
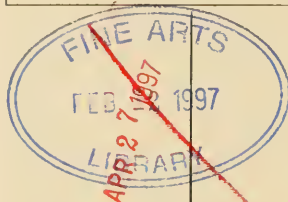




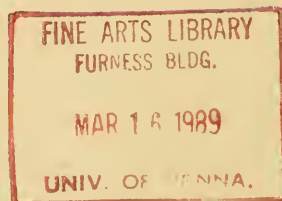


Fine Arts Library  
University of Pennsylvania

Please return this book as soon as you  
have finished with it. It must be re-  
turned by the latest date stamped below.



M-608



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